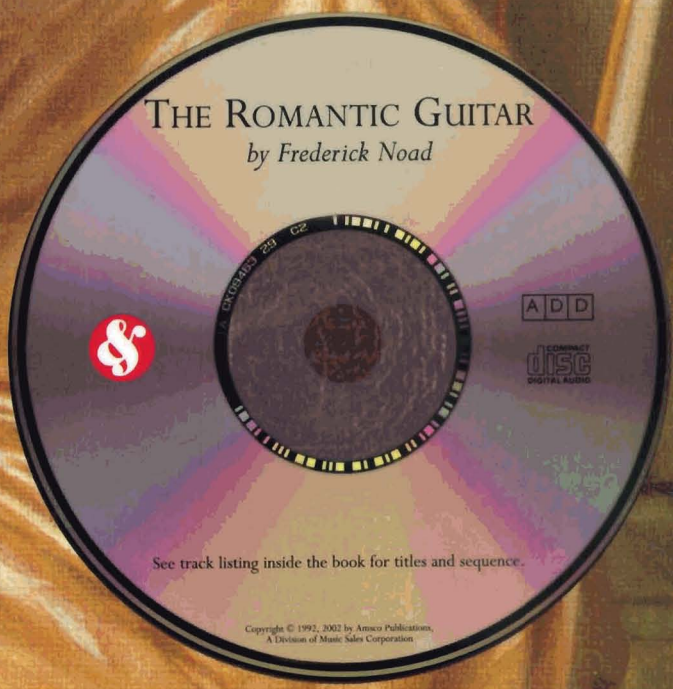
The Frederick Noad Guitar Anthology

The Romantic Guitar.



Solos, duets and songs by Coste, Arcas, Ferrer, Tarrega
and other guitar masters of the Romantic era.

The Romantic Guitar.

Selected and transcribed by
Frederick Noad.

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Compact Disc Track Listing

Recording artists:
Frederick Noad (FN), Edward Flower (EF), Jeff Cogan (JC),
Greg Newton (GN) Guitar
Hayden Blanchard (HB) Tenor

1.	Sicilienne Op.38 No.4	EF	José Ferrer
2.	Terpsichore Op.45	FN, EF	José Ferrer
3.	Nocturne Op.4 No.2	EF	Johann Kaspar Mertz
4.	Barcarolle Op.51 No.1	JC	Napoleon Coste
5.	El Elegante	EF	José Broca
6.	Cherry Ripe	HB, FN	Horn/Herrick/Sola
7.	A Ma Mie, Valse de Concert	JC	Alberto Obregón
8.	Estudio Fácil y Brillante	EF	José Costa
9.	'Tis The Last Rose of Summer	HB, FN	Traditional/Moore/Pratten
10.	Méditation de Nuit from the Sor/Coste Method	EF	Napoleon Coste
11.	Prelude No.1	EF	Francisco Tárrega
12.	Rosita, Polka	EF	Francisco Tárrega
13.	An Malvina, 'Bardenlange' Op.13 No.1	EF	Johann Kaspar Mertz
14.	Los Panaderos, Bolero	EF	Julian Arcas
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16.	Alborada, Capricco	EF	Francisco Tárrega
17.	Canzonetta from the String Quartet, Op.12	EF	Mendelssohn/ Tárrega
18.	La Maja De Goya, Tonadilla	FN/EF	Granados/Noad
19.	Traümerei from Kinderscenen, Op.15	EF	Schumann/Noad

Preface

The Frederick Noad Guitar Series is a response to the need of the very large number of players who have mastered basic guitar techniques and want interesting and well written musical selections for further study and enjoyment. There is an enormous amount of music for the guitar, rivalling or surpassing in quantity that for any other instrument. But the quality of both music and fingering varies enormously, and it is probably true that there is more bad or dull music in print for this instrument than for any other.

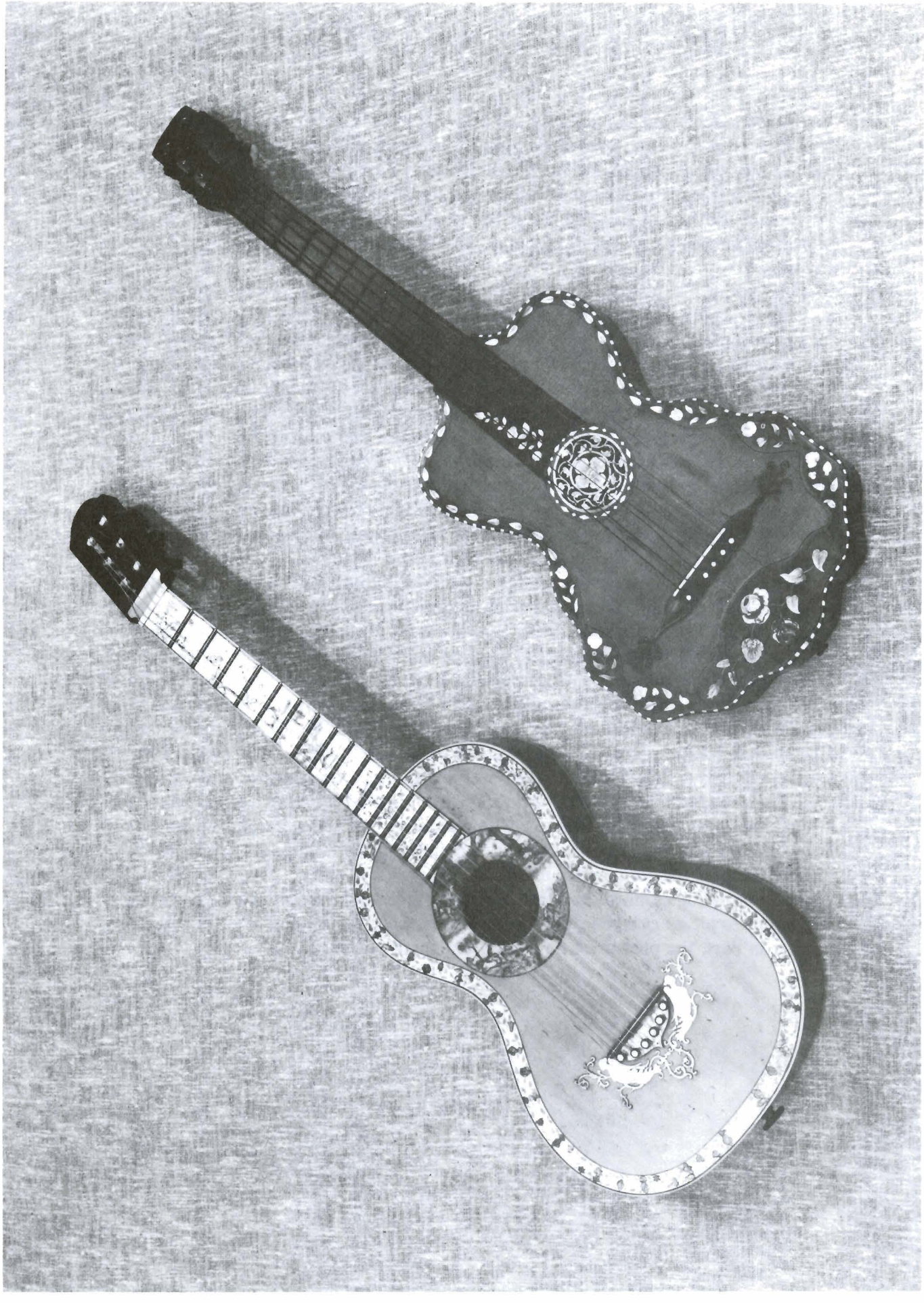
The reasons for this poor quality are not hard to find. First, few major composers wrote for the guitar since technical difficulties demand that the composer either play the guitar himself or work closely with a player. Second, the many players who wrote music for the guitar were usually poor composers relying on special effects or superficial charm to attract the listener. Third, editors have rarely had the specialised knowledge to recognise a good guitar piece and have printed music for the guitar that would be considered totally inadequate if published for the piano or violin.

It is thus difficult for even the accomplished player to find good music. Outlets for guitar scores are usually confined to major cities; the majority of players must shop from catalogues supplied by publishers and invariably have to discard much of what they buy. Anthologies are few, and in many of these the player responsible for fingering has altered the original score to suit his own taste.

There does exist, however, much fine music, and I think that such music should be presented in reasonably priced and easily accessible editions. This series attempts to meet this goal. The series is conceived in four parts – Renaissance, Baroque, Classical and Romantic. The books contain original transcriptions as well as recognised favourites and present much music unavailable elsewhere. In addition, I have put each period in perspective and introduced the major composers, forms, and playing styles of the time. The selections are classified in three levels: basic, intermediate, and advanced. Brief notes are given at points of technical difficulty. It is hoped that the learner will find enjoyment in the early sections and that the seasoned player will find material in the more challenging works. However, at all levels I have tried to maintain a high standard of musical interest. The selections have been carefully transcribed from original sources, either manuscript or first edition, and every effort has been made to respect the composer's intention.

These anthologies, however, must inevitably represent the taste of one person. It is impossible to please everyone, but I hope most sincerely that other players will share, at least in part, the pleasure I have found in these selections.

FREDERICK NOAD



Two romantic guitars of the Mid-nineteenth century.

Introduction

The title of this book, 'The Romantic Guitar', refers more to the flavour of the music than to the Romantic period with which it coincides only approximately. The starting point is really the end of the era of Sor and Giuliani, which also marked the end of one of the *craze* periods of the guitar. In the period that followed only a handful of composers and teachers kept allegiance to the guitar in the face of overwhelming competition by the pianoforte for the position of domestic musical instrument. Coste in France, Mertz in Germany and Austria, Arcas in Spain and Madame Pratten in England all contributed to the survival of the guitar as a concert instrument through a difficult period until the figure of Francisco Tárrega arrived to cross all boundaries and launch a new wave of popularity.

Napoleon Coste (1806-1883) came to Paris in 1830 and commenced studies with Fernando Sor. Paris in the thirties was also the home of the Spaniard Dionisio Aguado and the Italians Matteo Carcassi and Ferdinando Carulli, all of whom made major contributions to the 'Classical' era. In 1838 he appeared with Sor in what must have been one of the latter's final concerts before his death in 1839. In the following year Coste commenced his publishing career, which amounted to 53 works with opus number and included chamber music and songs as well as solo guitar works. He is perhaps best known for his '25 Etudes de Genre' (three of which are included in this volume), his expanded edition of Sor's Method, and his rediscovery of the music of the baroque guitarist Robert de Visée, whose works he transcribed from tablature and adapted to the six string guitar. This later aroused interest not only in de Visée, but also in the whole resource of baroque guitar music lying forgotten in an outdated form of notation.

In 1856 the Russian nobleman Nikolai Makaroff, a dedicated *aficionado* of the guitar, held a competition to encourage the production of new guitar works. At the judging in Brussels Coste was awarded the second prize, the first going to Johann Kaspar Mertz (1806-1856) who alas died before he could collect it.

Referring back to the romanticism of an earlier age – detail on the back of the guitar.

A nineteenth century romantic view of a mother entertaining her children.

Mertz's career really established itself when he moved to Vienna at the age of 34 and enjoyed the patronage of the Empress Carolina Augusta. Successful concerts in Vienna were followed by extensive tours through Poland, Germany and Russia, and in 1842 a joint concert appearance in Dresden with the pianist Josephine Plantin resulted in a friendship, further joint concerts, and finally marriage.

In 1846 Mertz nearly lost his life when his wife, in ignorance, overdosed him with strychnine which had been prescribed for his neuralgia. After a long convalescence he recovered his health, and was re-established as a teacher and performer until, following a highly successful sold-out concert in 1848, all musical activity in the area ceased due to the upheavals in Austria and the Hungarian revolution. By 1851, after a difficult period, the couple were again in the limelight performing in the palace of Grand Duke Esterházy and the Concert Hall of the Gesellschaft der Musikfreunde. In 1855 they played a command performance in the royal palace of Salzburg, at which King Ludwig of Bavaria was much fascinated with Mertz's ability and insisted upon examining his guitar after the performance to verify that such wonderful music could come from such a source. Never robust, he died in 1856 after a period of ill health. Mertz was a prolific composer, with works numbered to Opus 100. The varying quality of these leads one to believe that his

A street scene in Mertz's Vienna.

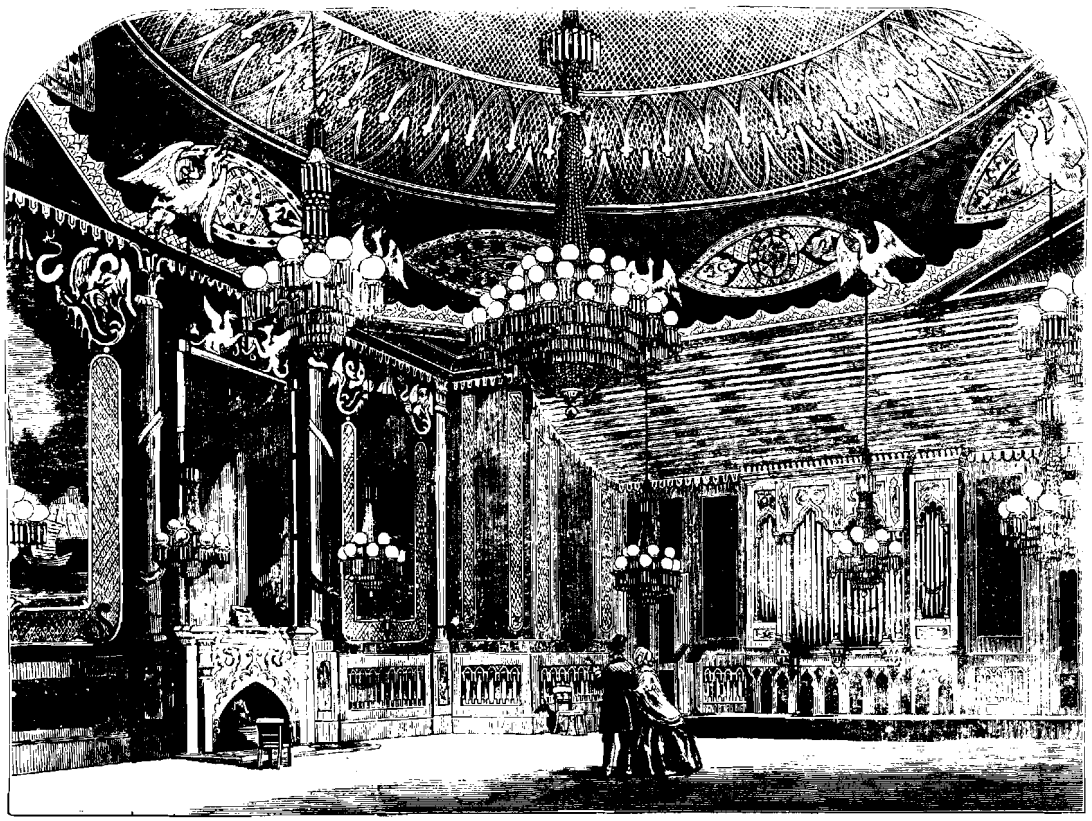
strength was probably greatest as a performer, though a number of his works were well received, in particular the 'Bardenklange' or 'Music of the Bards'. One of the best of these pieces, 'An Malvina' is included in this volume, together with a simple but charming Nocturne from one of his earliest works.

During this period the guitar flourished in Spain as a national instrument, and it is really there that the seeds lie of its later return to general popularity. After the death of Aguado, who had returned from Paris to Madrid for the final eleven years of his life, the most celebrated guitarist to emerge was Julian Arcas (1832-1882). Contemporary accounts bear witness to Arcas' dazzling and flawless technique, and his highly successful concert before Royalty at the Brighton Pavilion in England is evidence of a celebrity beyond the borders of his native country. Apart from serving as a role model for Tárrega and other aspiring Spanish guitarists, Arcas introduced new material to the concert stage in the form of *classicalized* compositions based on regional folk dances. The 'Jota' and 'Panaderos' included in this book are among the best examples of his work in this area. Such compositions were designed to dazzle, and this tradition has been carried on by Spanish guitarists of exceptional technique making semi-formal appearances with dance troupes.

Arcas also may be considered to have made a major contribution in his friendship and collaboration with the guitar maker Antonio de Torres. The innovations of Torres, which included an enlargement of the body and a new system of bracing the soundboard, gave to the guitar an extra volume and resonance in a form that has been almost universally copied since. The instrument played by Arcas for many years was known as 'La Leona'.

After years of touring Arcas retired to his native town of Almeria, where he established a grain business. He had achieved distinction as a professor of the Royal Conservatory, and had been awarded a knighthood of the distinguished Spanish order of Carlos III. However it seems that his business life was less successful, and he returned to the concert stage, dying in Antequera on tour in 1882.

Also respected as a friend by Arcas (he dedicated his 'Mi Segunda Epoca' to him) was José Brocá (1805-1882) who after a period in the French army settled in Barcelona and established himself as a teacher and performer. He was known for his interpretations of Sor's works, and had an outstanding right hand facility, particularly for arpeggios. His



The Music Room at Brighton where Julian Arcas played before royalty.

published works were lightweight but charming, particularly the waltzes in the typical style of the salon music of the mid-century. Two of these are included in this collection.

Among Brocá's pupils was José Ferrer (1835-1916), a prolific composer of romantic miniatures. After a successful early career in Barcelona, Ferrer moved to Paris where for 16 years he enjoyed a considerable reputation as a player and teacher. He returned to Barcelona in 1898 to become guitar professor at the Liceo Conservatory. The dedications on his published works give evidence of a wide acquaintance in the world of music and painting, and include 12 Minuets dedicated to Francisco Tárrega (1852-1909).

Home music in the late nineteenth century.

It is hard to assess fully the reason for Tárrega's profound influence on the future of the concert guitar. Those who heard him play say he had a totally individual sound of exceptional beauty but it was not totally as a virtuoso that his reputation spread. Indeed his student and biographer Emilio Pujol* shows us a man who later in life turned down numerous concert opportunities and seemed happiest playing for intimate friends and admirers. At the age of ten he heard Arcas in concert in his home town of Castellón, and after the event his parents persuaded the celebrated guitarist to audition him. Impressed by the child's obvious ability Arcas invited the parents to send him to Barcelona where he undertook personally to direct his studies. The family were extremely poor but eventually raised the means to send him, but the result was not a success. Unhappy with the relatives to whom he had been consigned, Tárrega took to playing in street cafés and taverns passing the hat around to survive. Pujol does not mention any lessons with Arcas at this time, and a distracted father had to suffer privation and indignity to find him and return him to his home. In spite of the lost opportunity he was profoundly influenced by Arcas' concert and the extended possibilities of the guitar. At the same time he heard his first really good guitar, the celebrated 'La Leona' made by Torres.

In 1874, at the age of 22, Tárrega entered the Royal Conservatory, and made a profound impression when invited to play a private concert for the professors of the establishment. By 1878 his reputation was firmly established and a revue in Barcelona named him as Spain's leading guitarist. His programmes included many transcriptions from the classics, his own original works and such crowd-pleasers as 'Aires Nacionales'.

As a teacher Tárrega generated profound respect and devotion. His pupils Emilio Pujol, Miguel Llobet, Maria Rita Brondi and Daniel Fortea all went on to distinguished careers in which they introduced Tárrega's teaching to the next generation of aspiring guitarists. Tárrega died in Barcelona in 1909, mourned by a large circle of friends and admirers.

Although much criticized for adapting unsuitable works to the guitar, it was the superior ability with which Tárrega handled transcription that elevated his work above the many unskilled operatic fantasies so popular in the nineteenth century. His trained background, coupled with an innate romantic musicality and thorough knowledge of the instrument created a type of repertoire that really exploited the possibilities of the guitar. It is possible to see in his fingerings a much more sophisticated use of the fingerboard than that of his contemporaries. I have included two of his most successful transcriptions that have appeared frequently on concert programmes to this day.

The guitar as a vehicle for a young lady's accomplishments.

Tárrega gave two concerts in London in 1880. The principal figure in the guitar world of England at that time was Madame Sydney Pratten (1821 - 1895), née Josephina Pelzer, who as a child prodigy had given concerts with the young Regondi. On hearing Tárrega play she impulsively took a gold bracelet from her wrist and gave it to him; a gift that he much treasured. Madame Pratten had a distinguished teaching clientèle amongst the nobility, and published a method and many light works, most of which unfortunately were for the guitar tuned to an E major chord – an innovation that she tried hard to spread. Her versions of Moore's Irish Melodies, two of which are included here, are among her most successful publications.

Also a Tárrega pupil, and like Madame Pratten patronized by London society was Alberto Obregon (1872 - 1922) who gave command performances on a number of occasions for King Edward and Queen Alexandra. His published works are full of lively effects, some of them original, and he had a strong melodic gift. The two works I have chosen have particularly catchy tunes.

The period thus covers Victorian and Edwardian times when tastes were on the whole more sentimental than today. Music publishing flourished, and an enormous quantity of trivial music appeared for the guitar, with endless arrangements intended to serve as home reminders of a night at the opera, a function now better served by records. The search for the better material has been long and broad, from Vahdah Olcott Bickford's library in California to the fine collection of Wilfred and Kay Appleby now in the Guildhall School of Music in London; from the remarkable treasury collected by the engineer Boije in Stockholm to the outstanding resource of Spanish music at the Orfeo Catalan in Barcelona. As usual I have drawn on the best period editions, and I hope that the final selection will provide entertaining and enjoyable reading.

* Tárrega, Ensayo Biografico. Lisbon, 1960.

Portraits of King Edward V11 and Queen Alexandra who patronised Alberto Obregon.

à mon élève Mme Marguerite Bourel

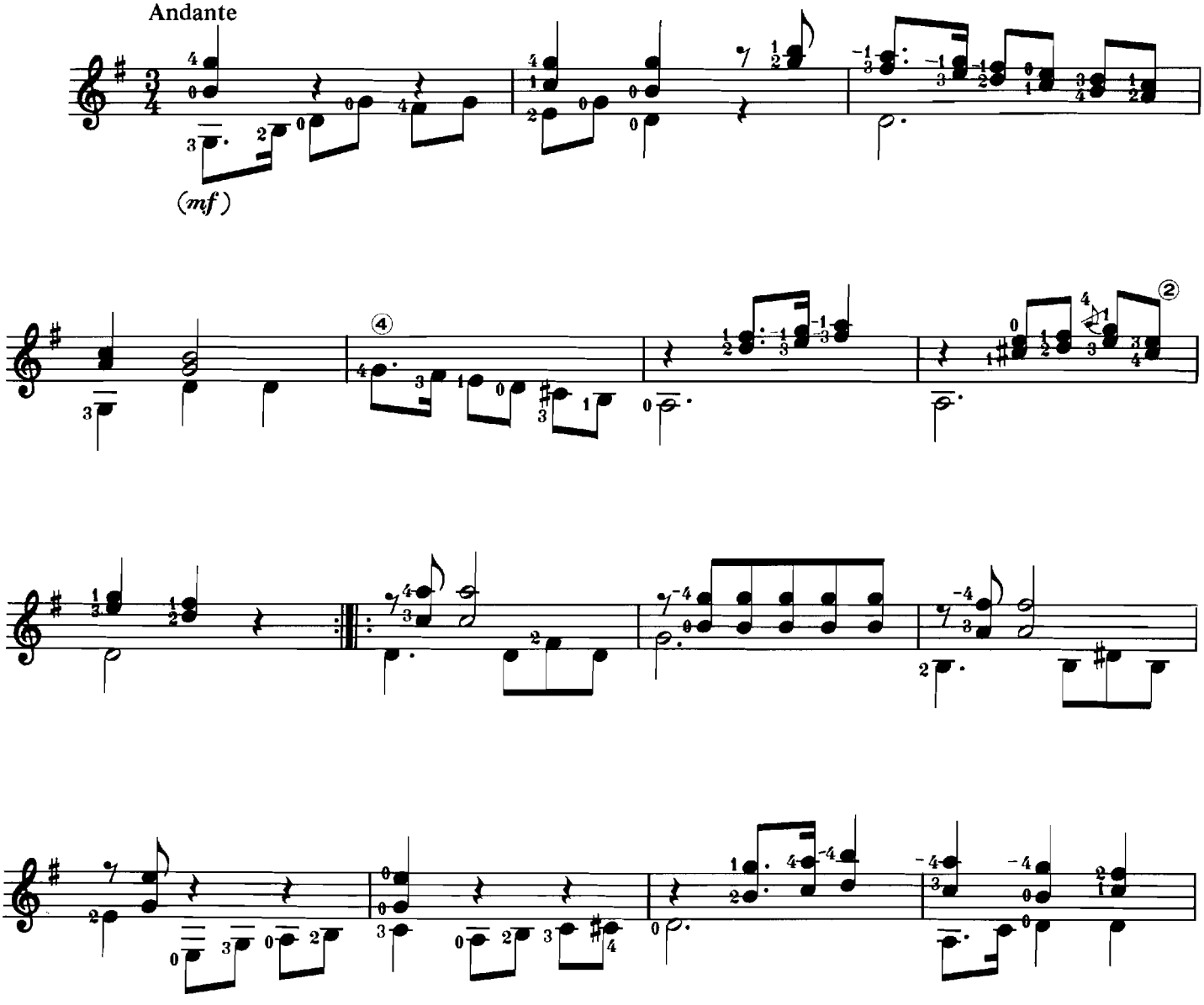
Minuet

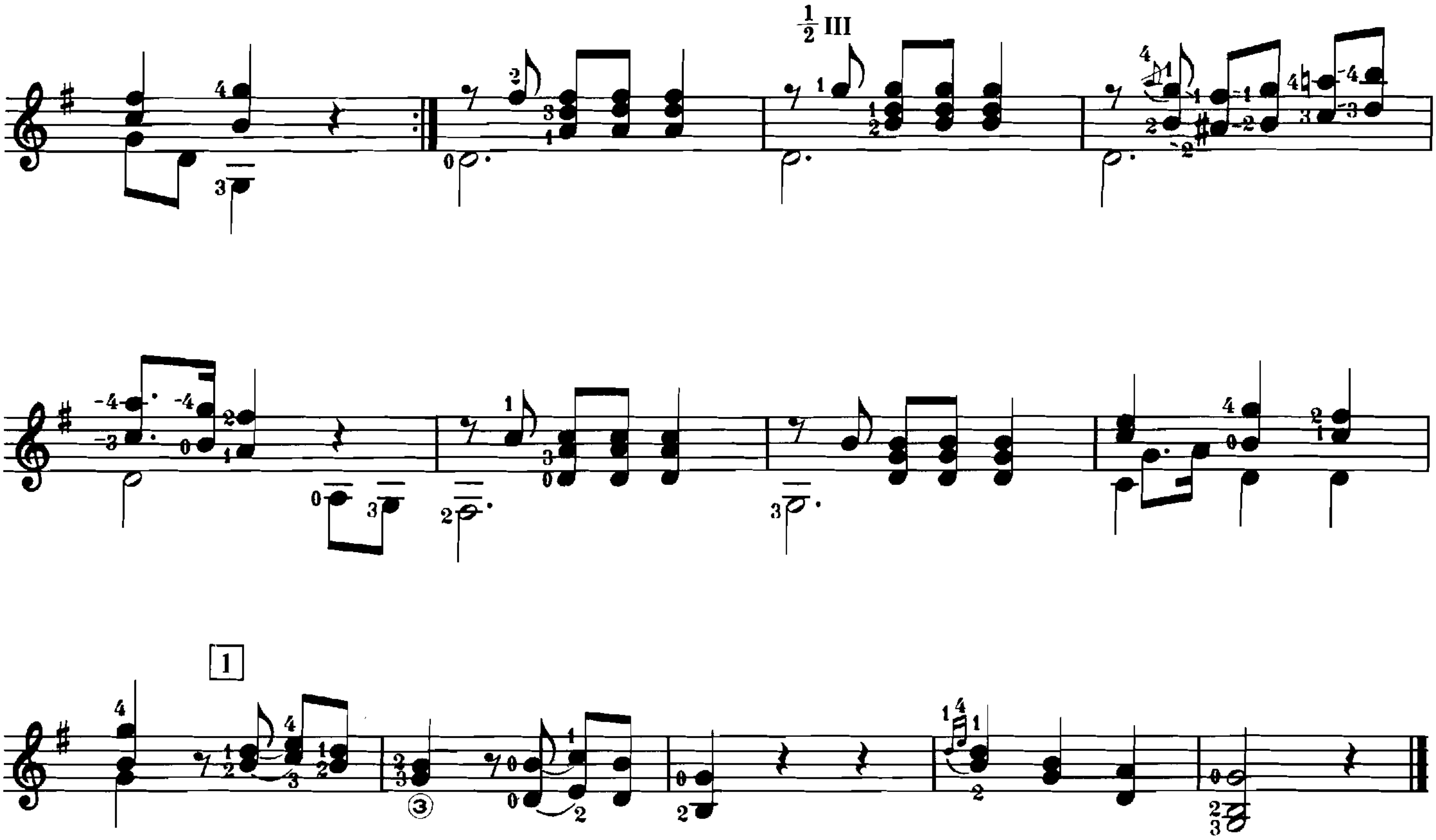
From 'Pensées Melodiques', Op. 38 No. 1

José Ferrer was a student of José Brocá (see page 10) and was active as a teacher and a player in Barcelona. In 1882 he established himself in Paris teaching at the 'Académie Internationale de Musique', and France remained his home until 1898 when for three years he returned to Barcelona as guitar professor at the Liceo Conservatory. After another spell in Paris he retired in 1905 to Barcelona where he remained until his death in 1916. Ferrer's music reflects his strong melodic gift. Romantic in style and modest in difficulty technically, his pieces (some 100 in all) provide a resource of much charm for the amateur.
The original edition by J. Pisa of Paris has sparse fingering so I have added some clarification.

1 *Note the double slurs here and in the next measure. In this case the C and E are played by the left hand alone, with the third and fourth fingers.*

José Ferrer
(1835-1916)





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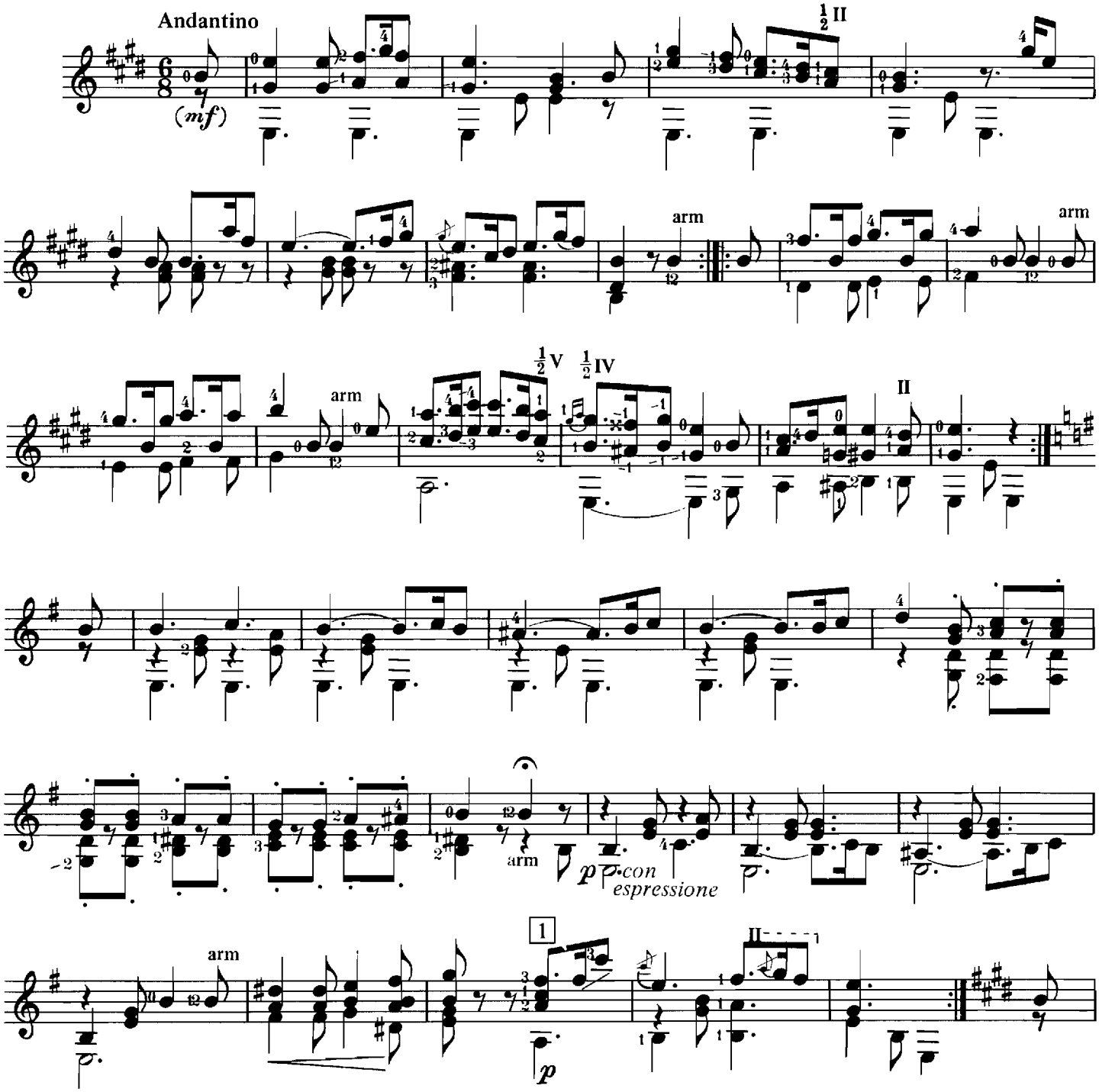
Sicilienne

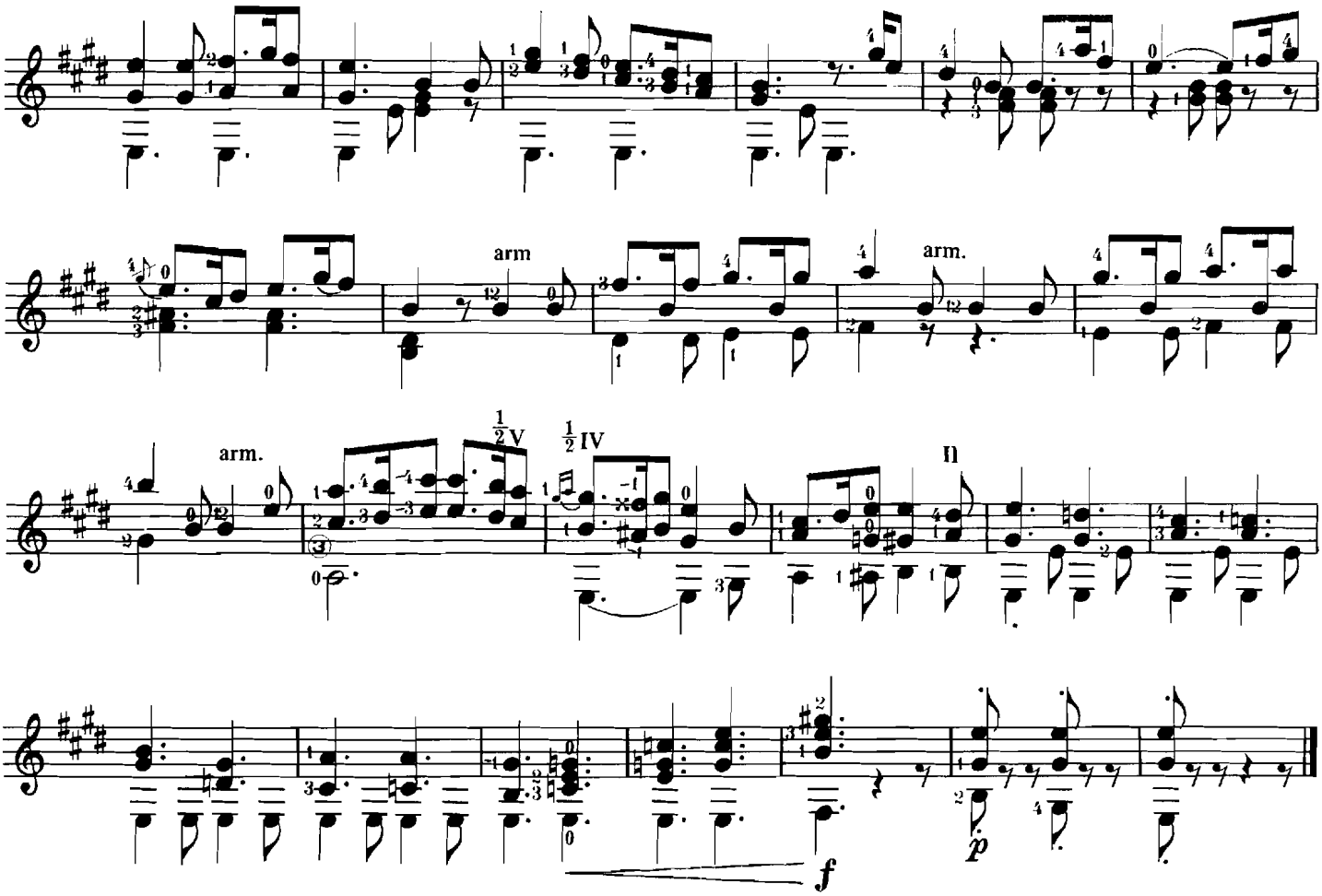
Op. 38 No. 4

The *Sicilienne* (Italian Siciliano) was a dance type of Sicilian origin of moderate tempo and gentle lyrical feeling. It is often compared to the *Pastorale*.

1 *The third finger slides from the F♯ up to the C with sufficient force to sound the C by itself without the right hand playing. This technique is known as the* arrastre *or* glissando.

José Ferrer
(1835-1916)





Drawing of a guitarist by Manet.

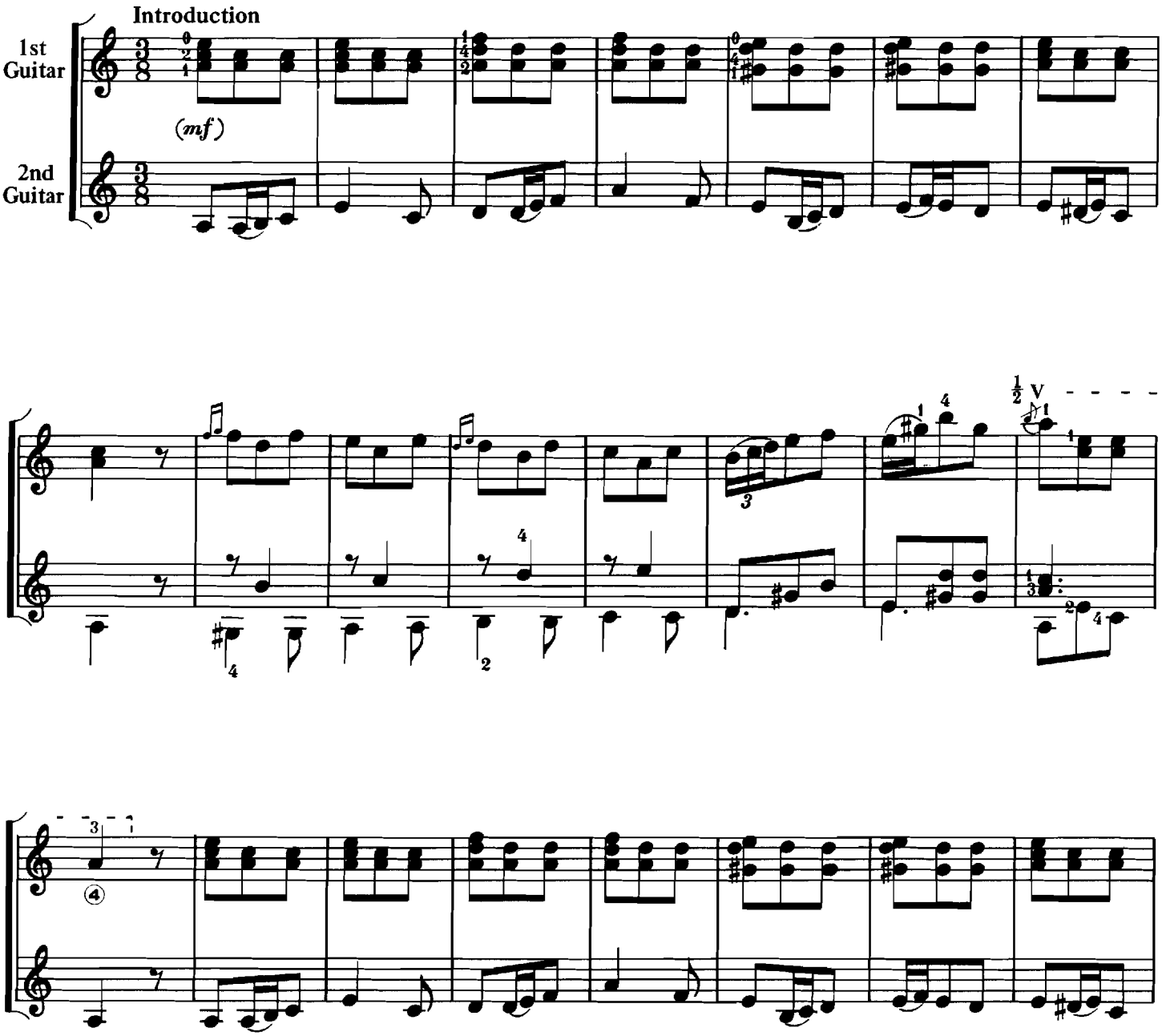
à *mon élève Monsieur Octavio Prates*

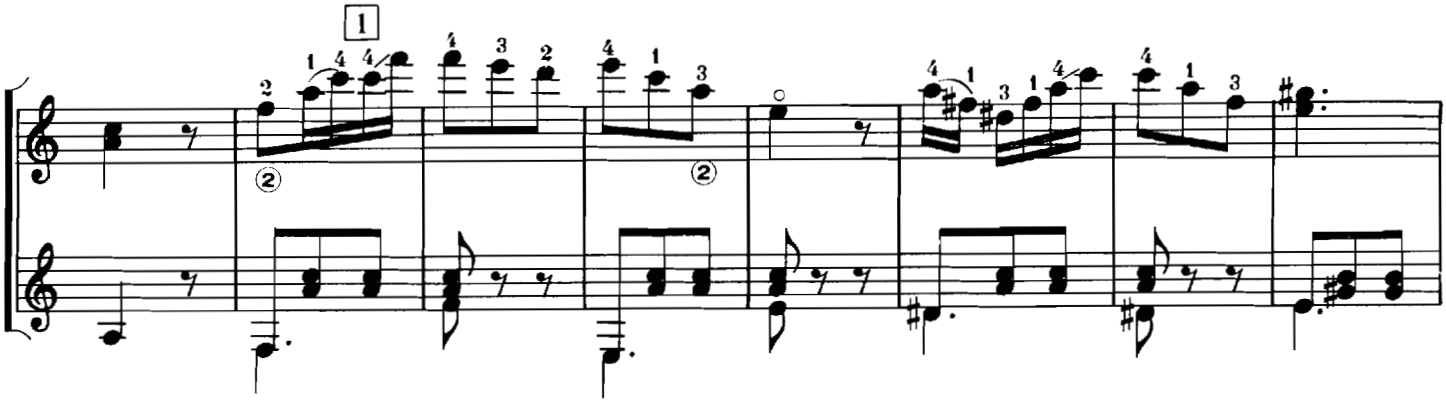
Terpsichore

Op. 45

1 *Note the* arrastre *technique (see note 1 to the previous piece).*
2 *Play the B shown as a grace note, and immediately slide the 4th finger up to sound the high F. An intense vibrato will help to sustain the F. This is done on the first string.*
3 *The indication is that at this point the waltz may be repeated if so desired. In this case the small repeats would be ignored, the 'second time' measures being used in both cases.*

José Ferrer
(1835-1916)

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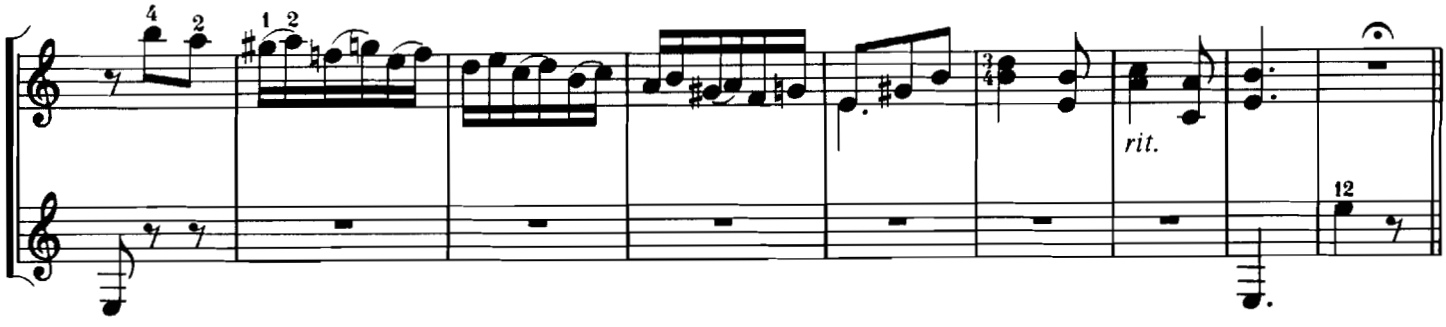
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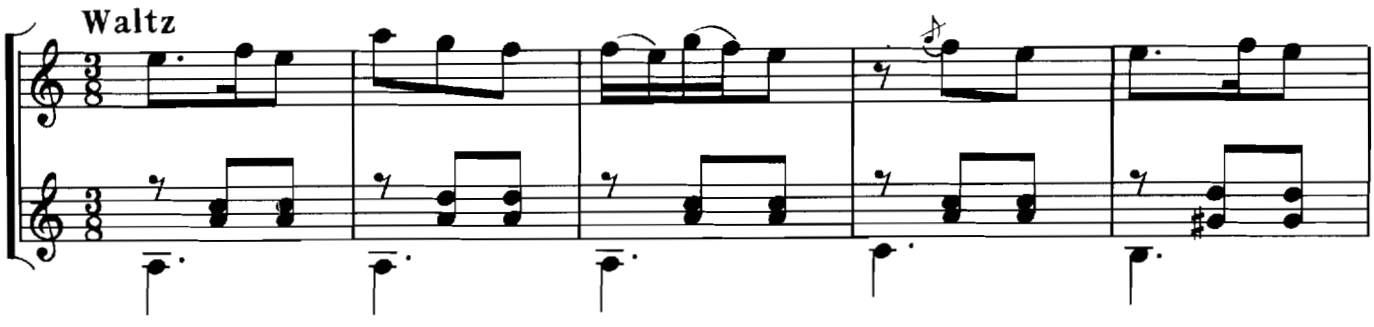
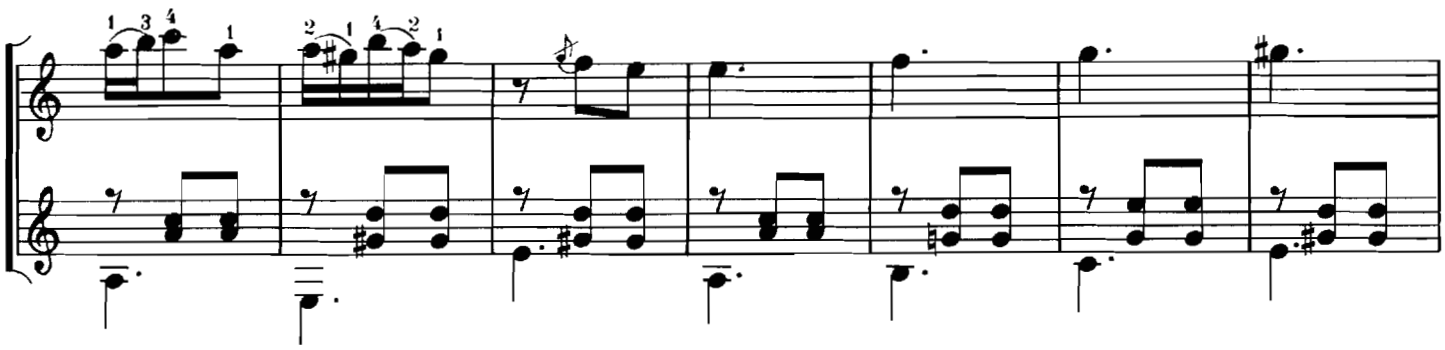
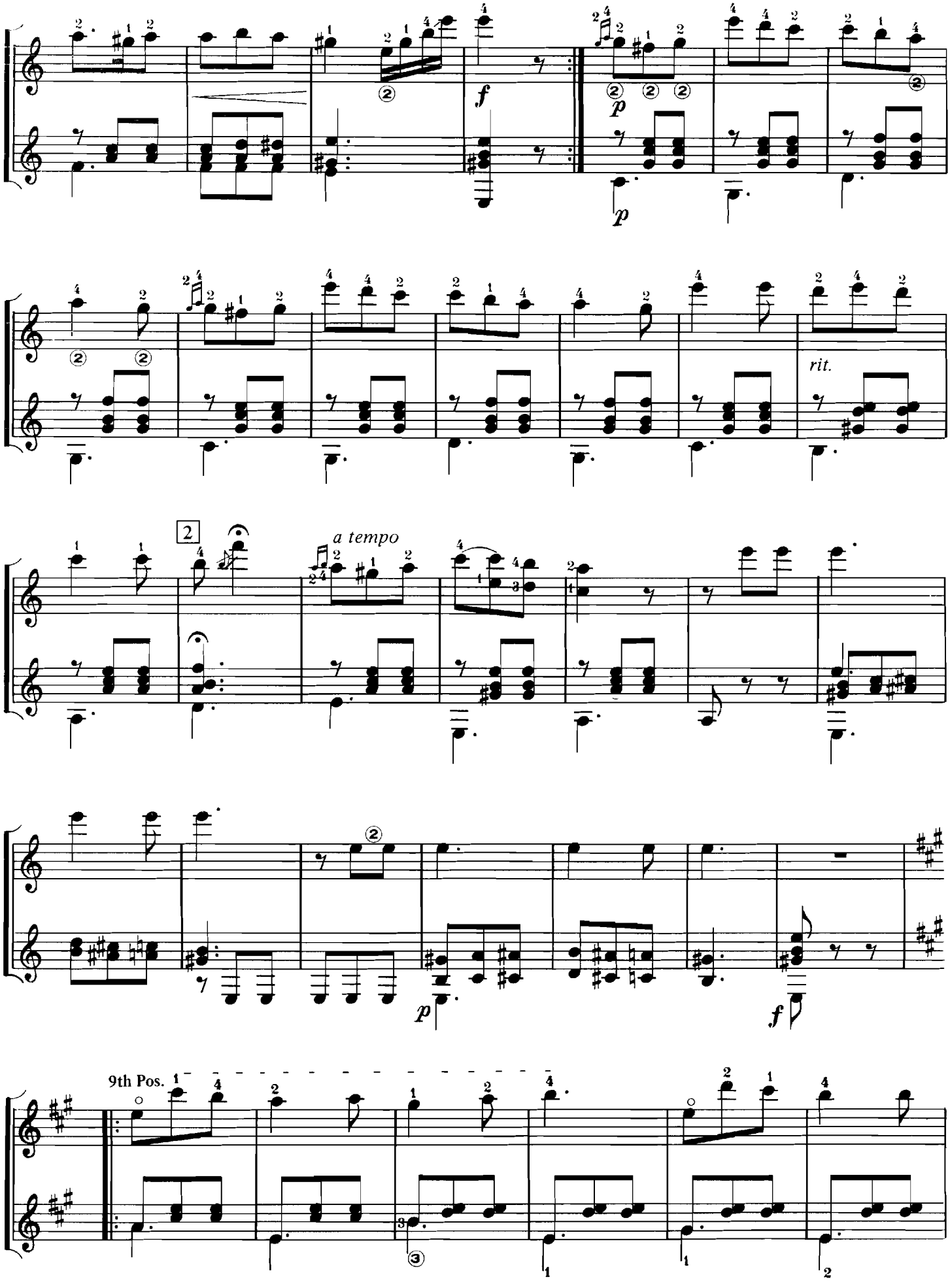

Waltz

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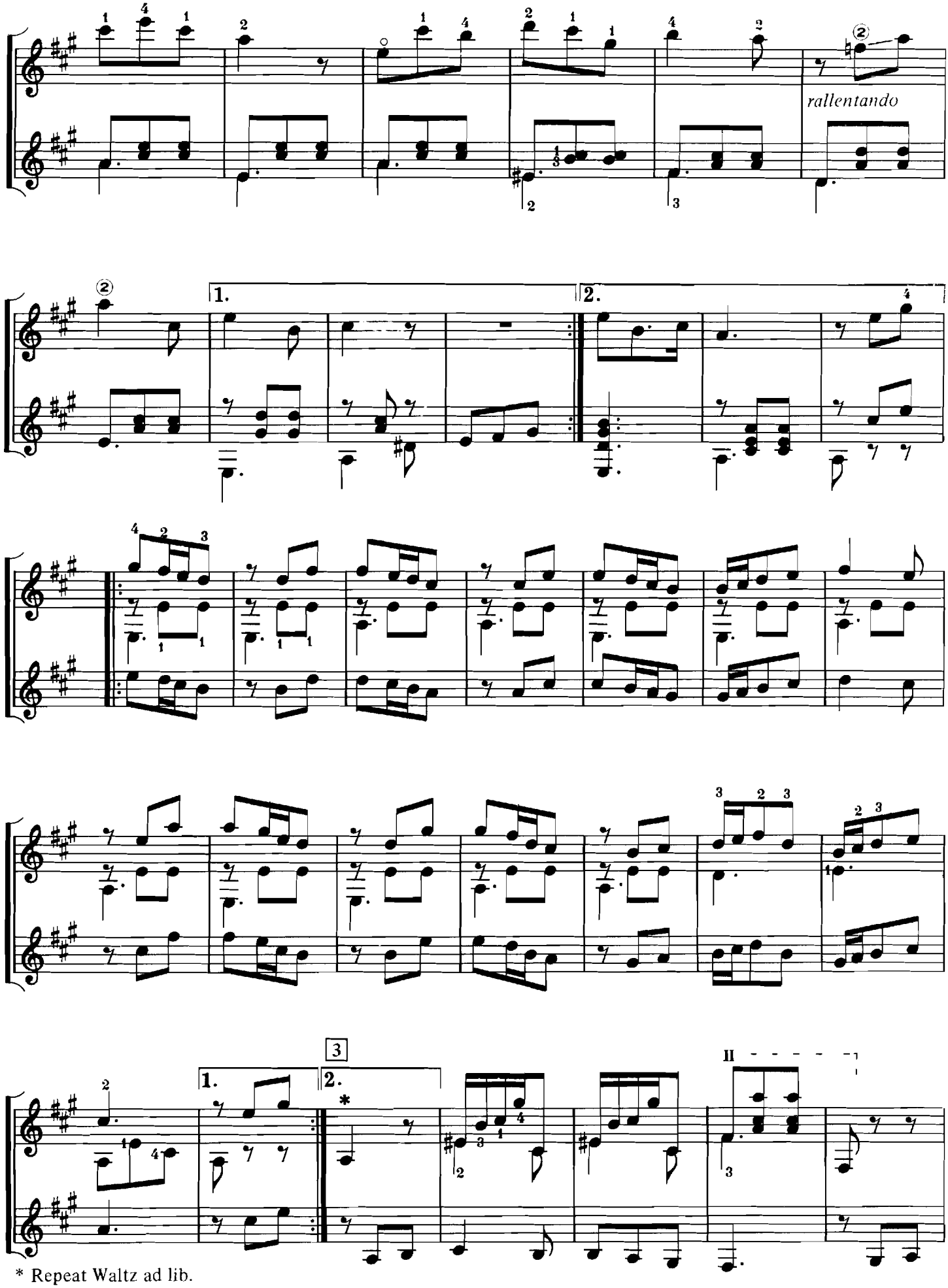
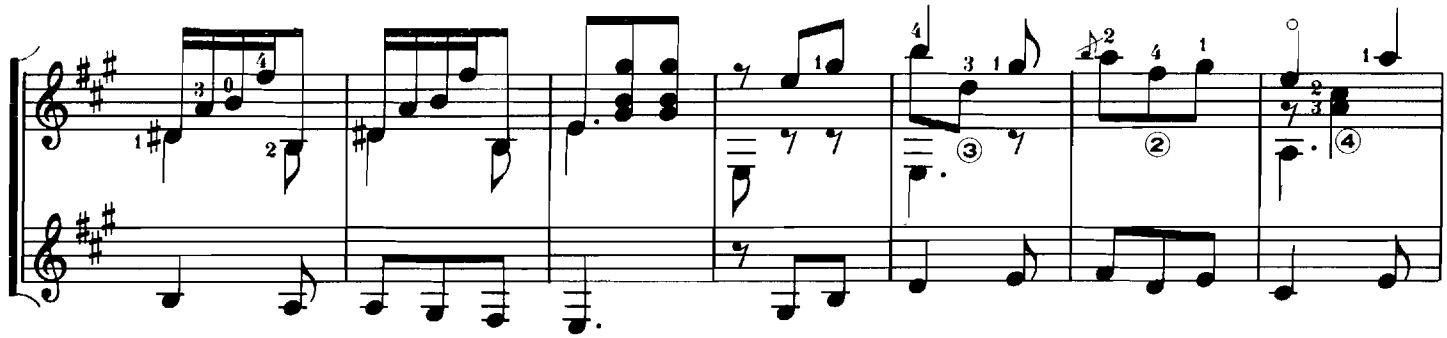
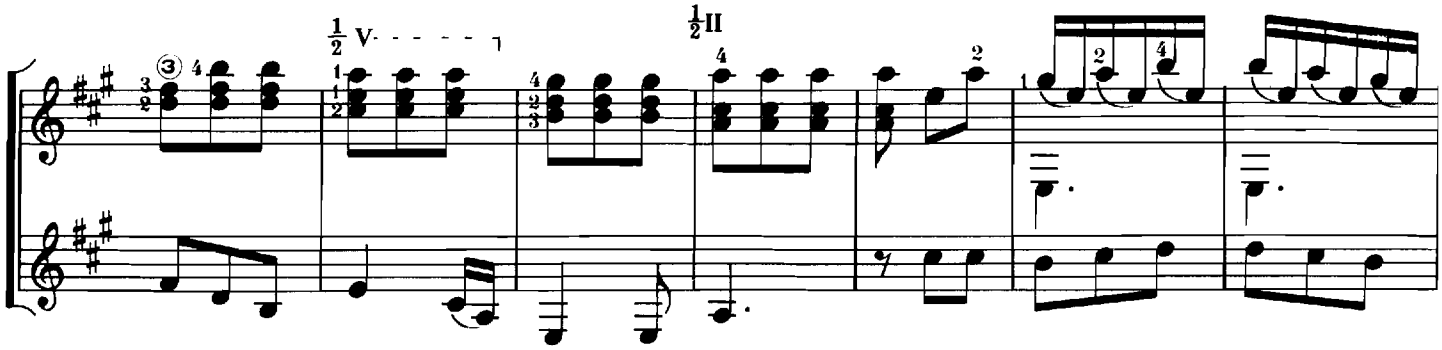


* Repeat Waltz ad lib.

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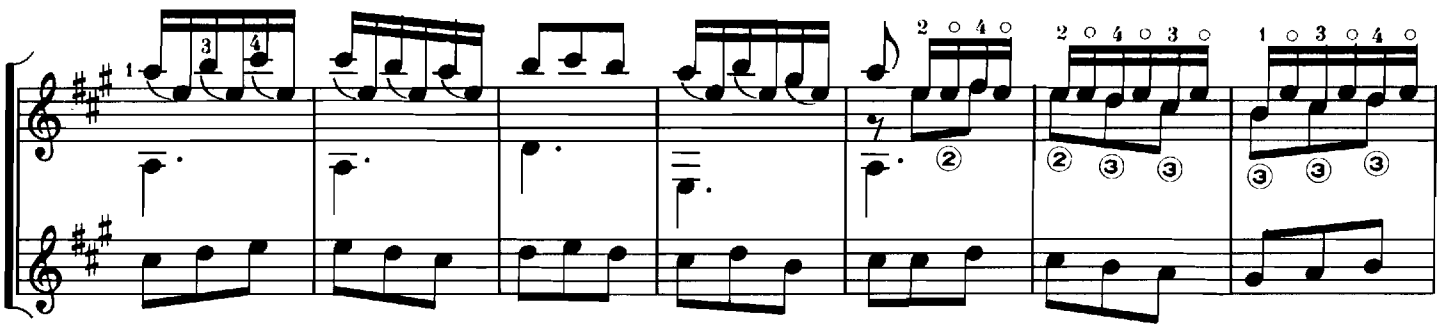

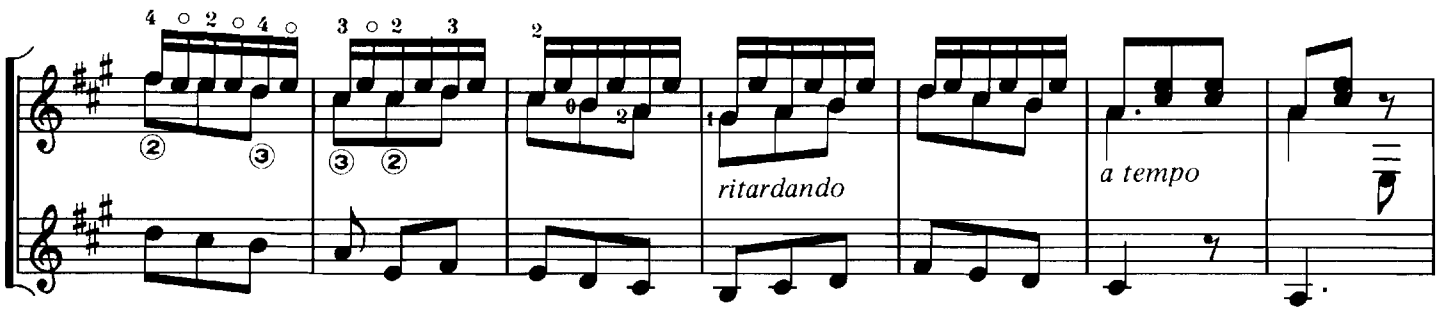
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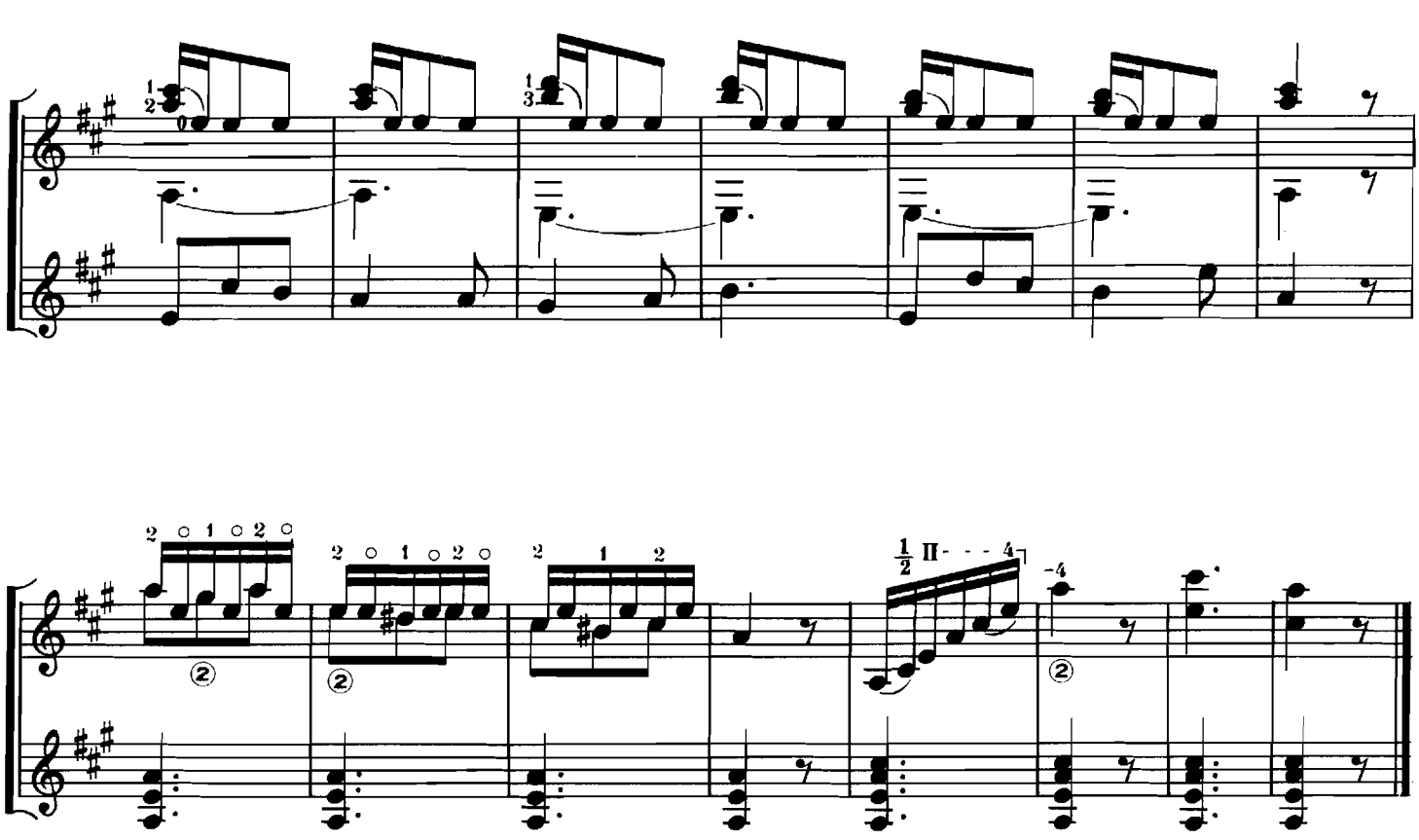
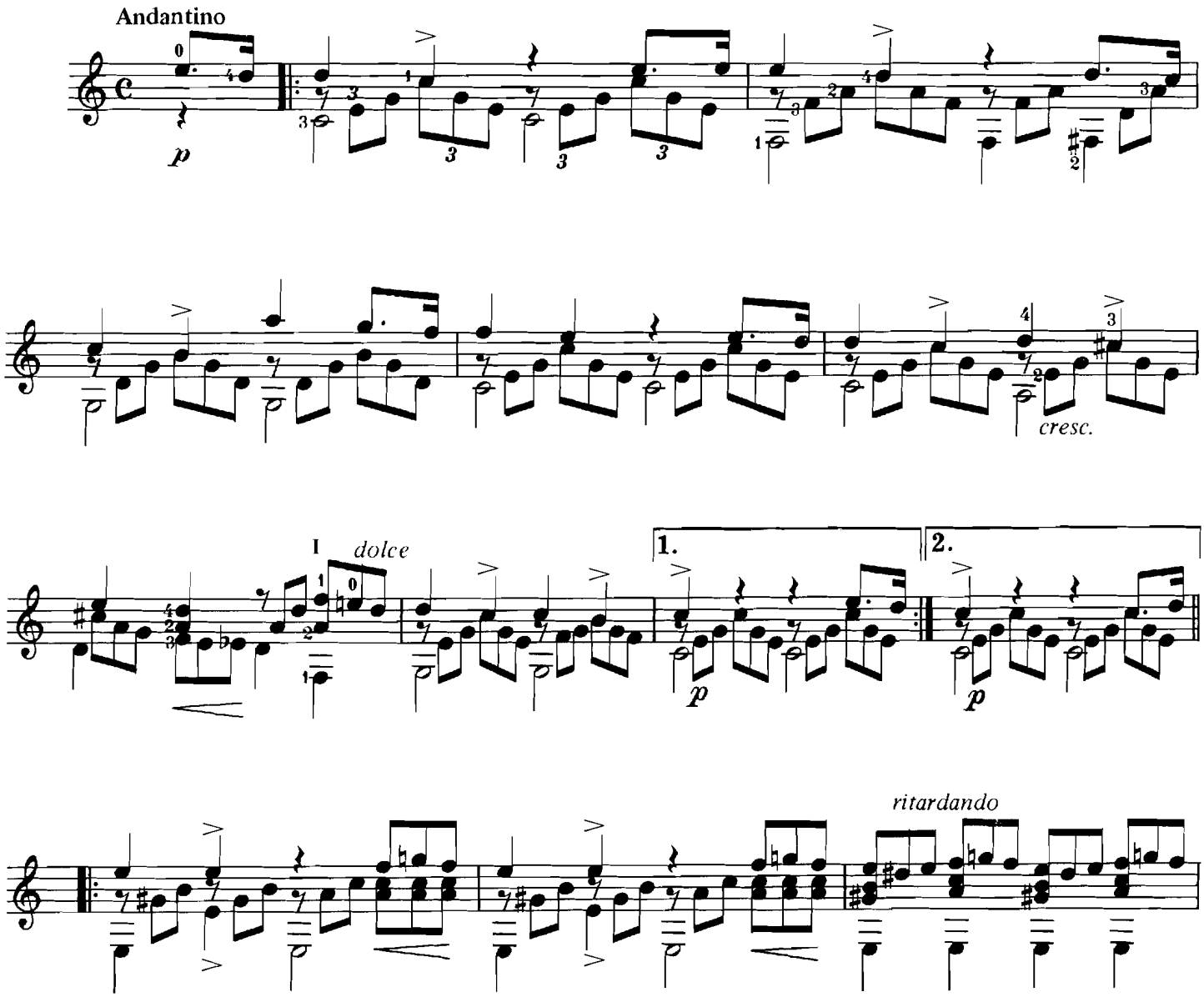


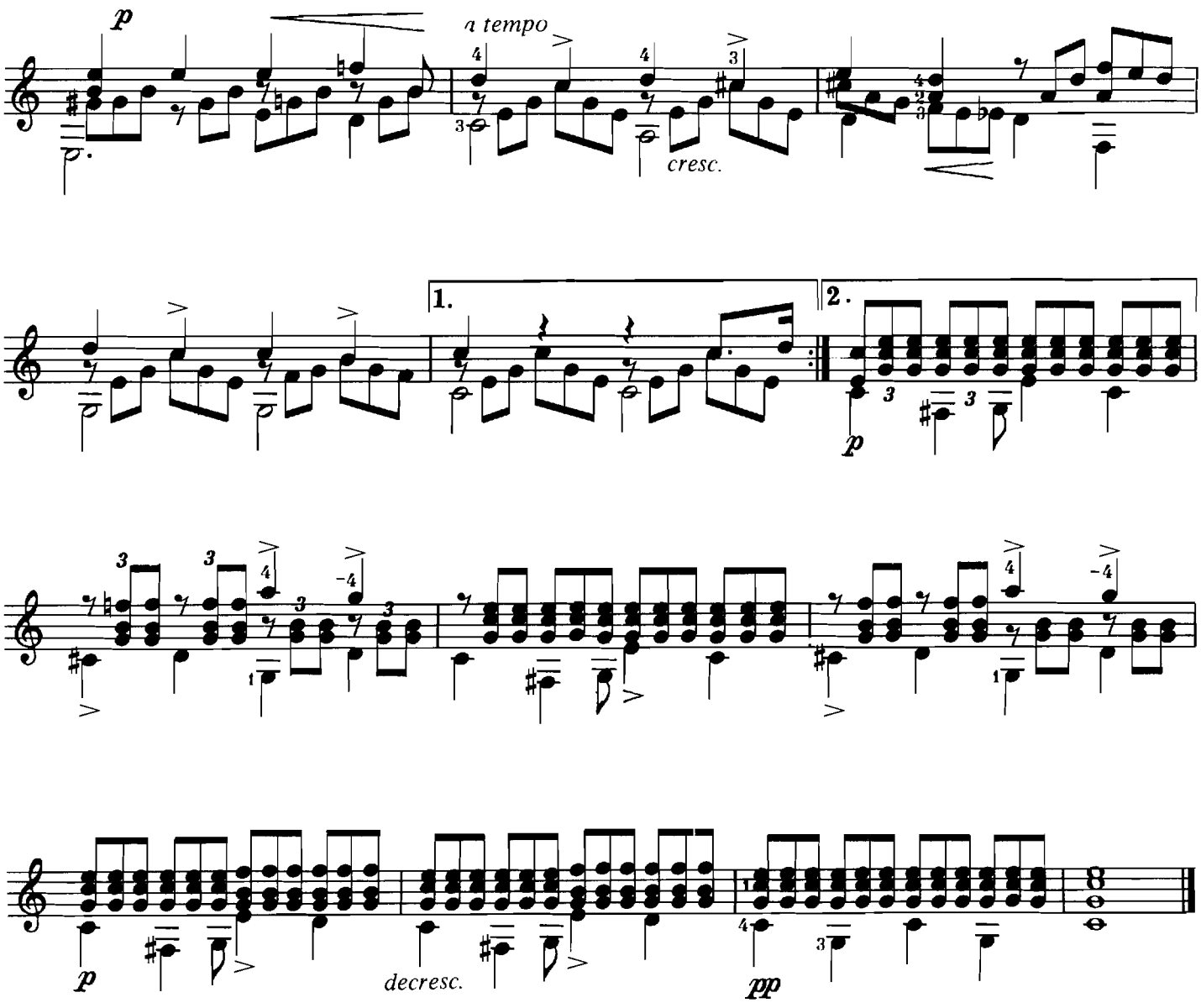
Nocturne

Op. 4 No. 2

The Austrian J.K. Mertz was one of the leading figures in Europe to maintain interest in the guitar after the era of Sor and Giuliani (see Introduction). In the early part of this century the American teacher George Krick wrote "While wandering through the streets of old historic Vienna, and seeing monuments that had been erected to Mozart, Beethoven and other grand old masters, I wondered if it were possible that such a city could have forgotten Mertz, who performed for their princes and nobility, and who dedicated many of his compositions and arrangements to their names... but yet it was so, and even they who had published his music could only give an approximate guess as to the date of his death." George Krick's collection now resides in the Gaylord Music Library at Washington University, St. Louis, Missouri, and contains a large resource of Mertz's publications including this simple Nocturne from one of his early works.

Johann Kaspar Mertz
(1806-1856)




p
a tempo
cresc.
1.
2.
p
p
decresc.
pp

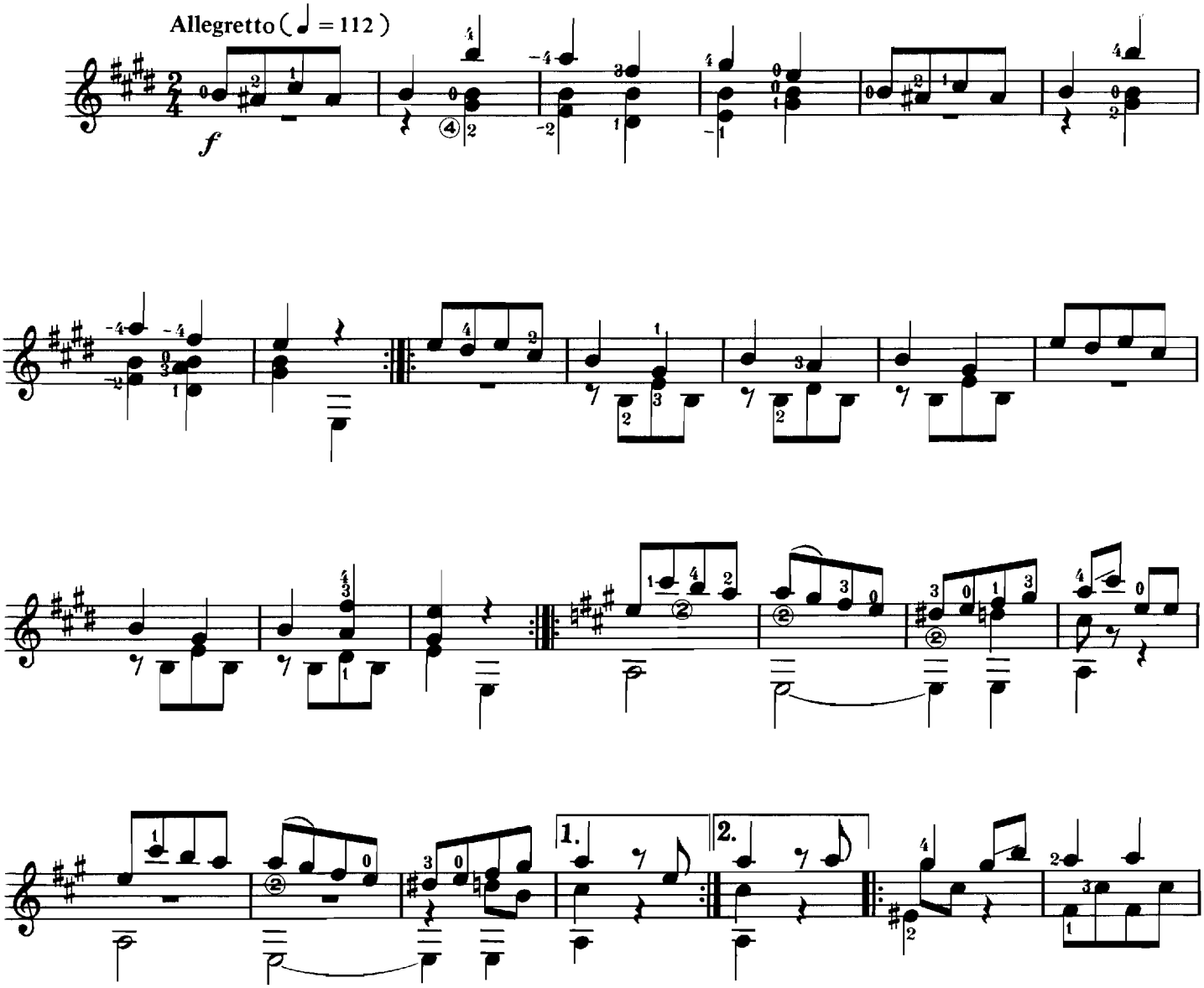
Three Pieces

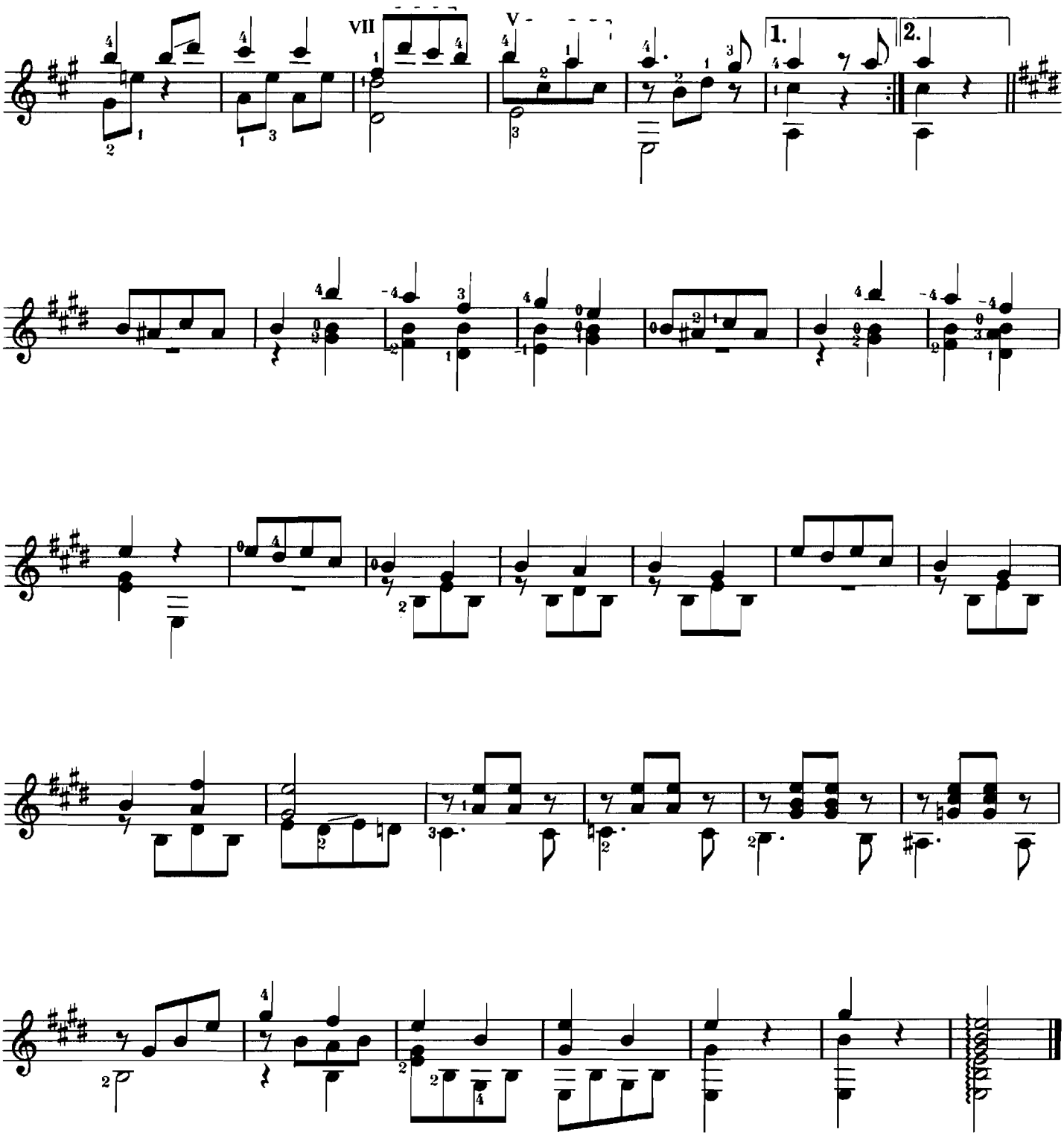
from Récréation du Guitariste, Op. 51

Napoleon Coste (see Introduction) was a pupil of Fernando Sor, and like Sor wrote a number of simple but attractive pieces for beginners in addition to his more ambitious works. The Opus 51 collection was known as the *Récréation du Guitariste*. A *Barcarolle* imitates the song of a Venetian gondolier.
All the Coste editions included here were fully fingered, and only a few clarifications have been added editorially. Occasionally the fact that Coste played a 7 string guitar with a low D as well as low E has called for minor refingering. The *Rondeau* and *Chasse* ('Hunt') which follow are technically straightforward. For the natural harmonics in the *Chasse* I have indicated the string and fret numbers. The effect is an imitation of distant hunting horns.

Rondeau, Op. 51 No. 6

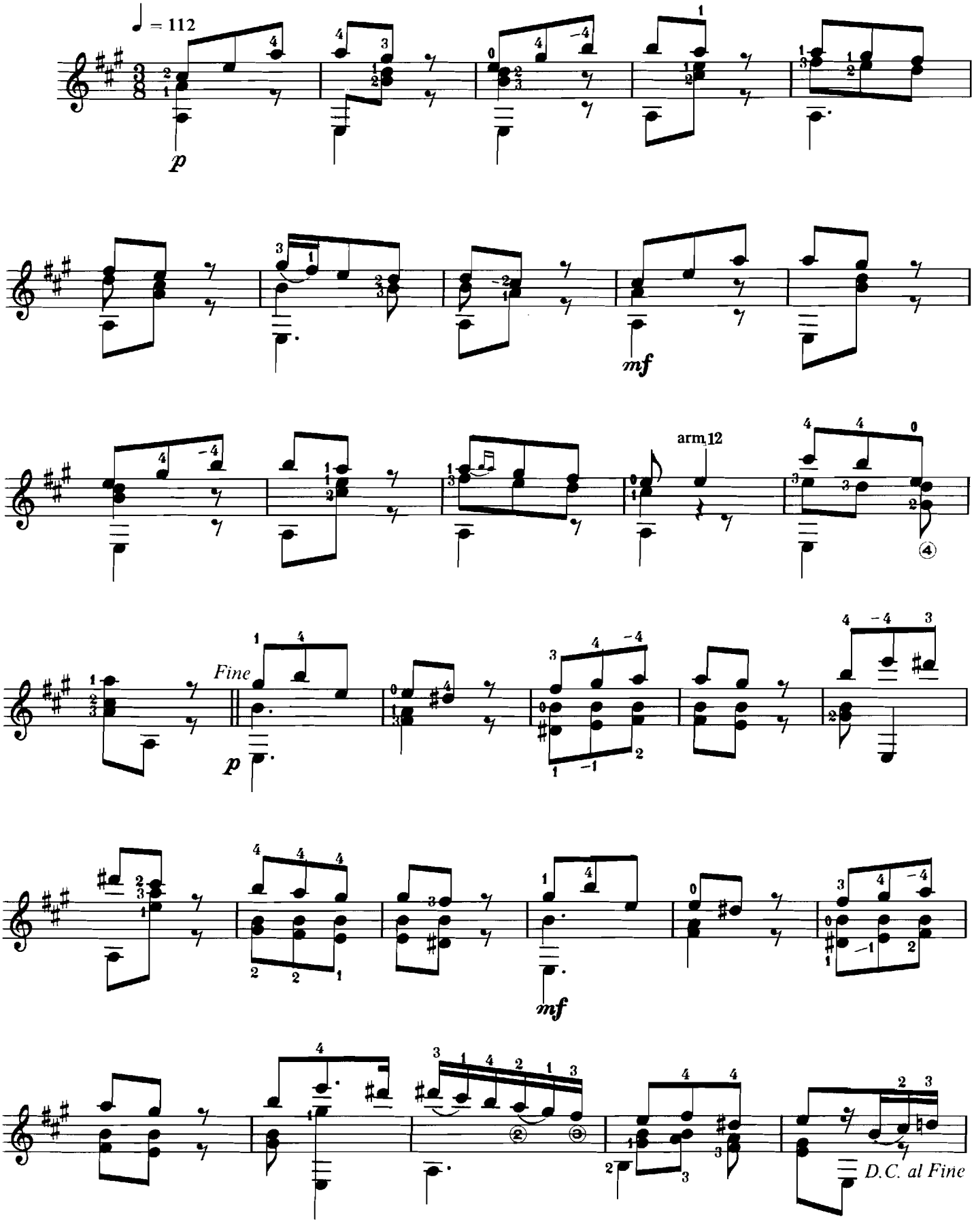
Napoleon Coste
(1806-1883)




VII
V
1.
2.

Barcarolle, Op. 51 No. 1

Napoleon Coste
(1806-1883)

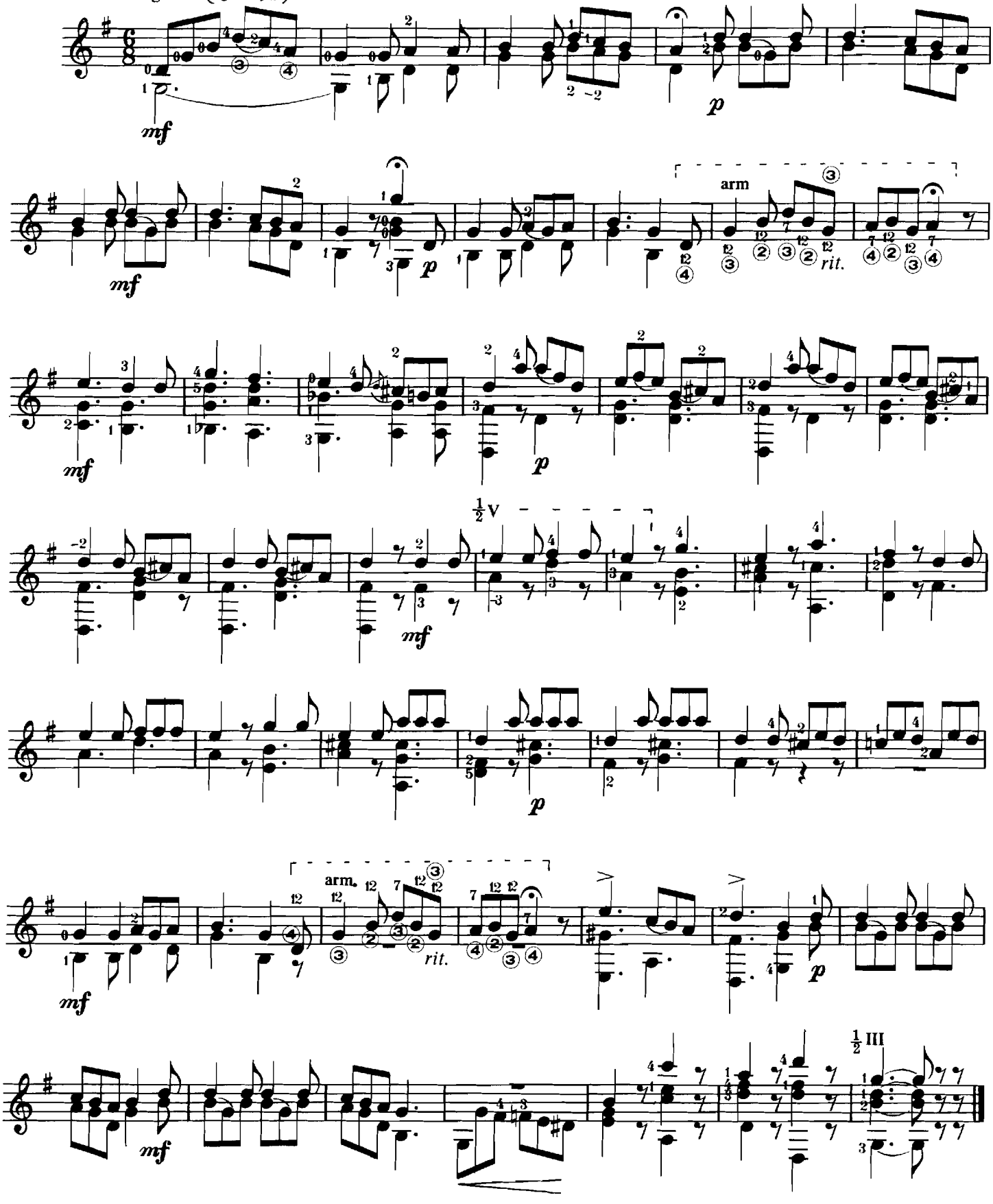


Chasse, Op. 51 No. 9

Napoleon Coste
(1806-1883)

6th - to D

Allegretto(♩ = 92)



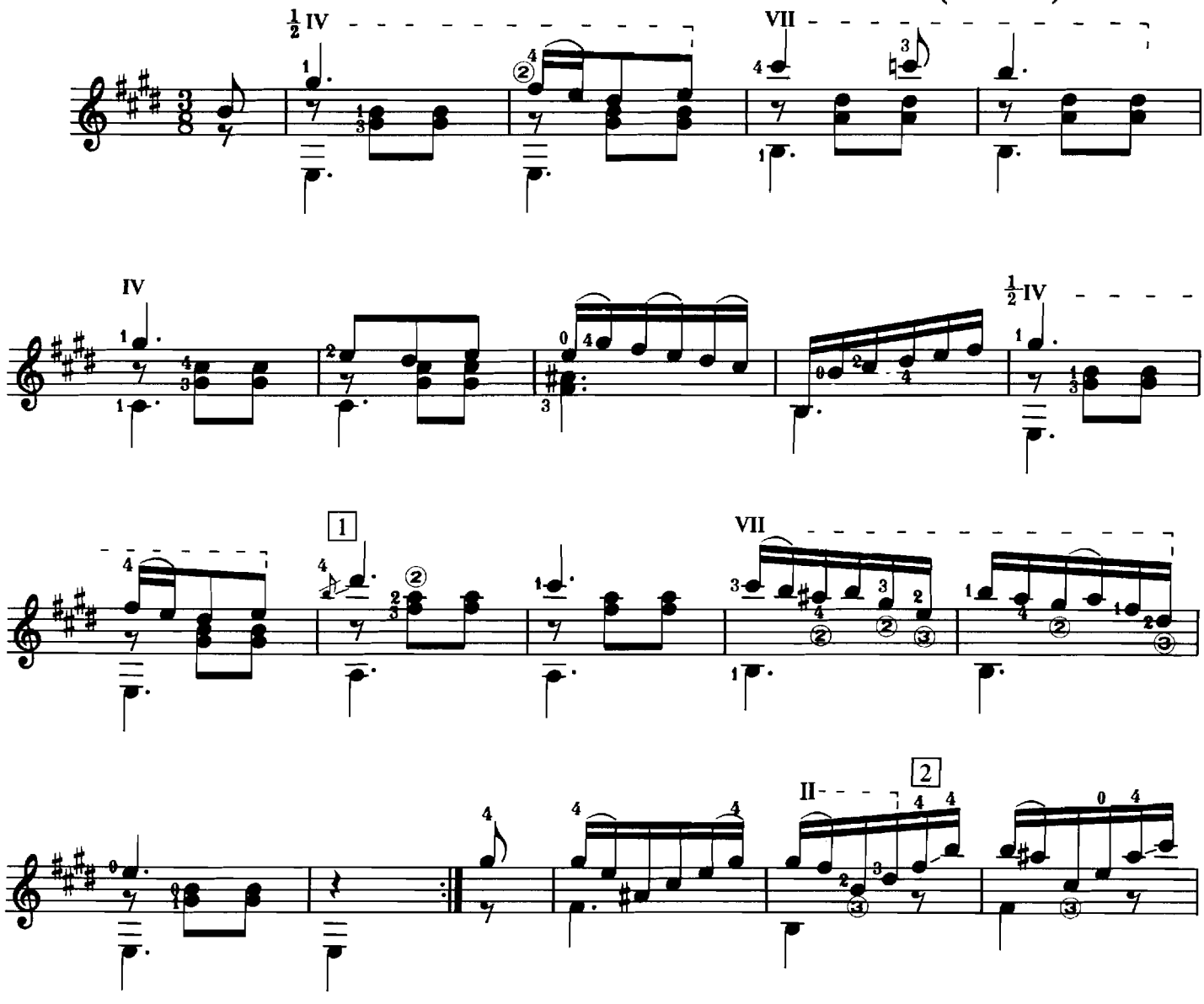
Vals En Mi

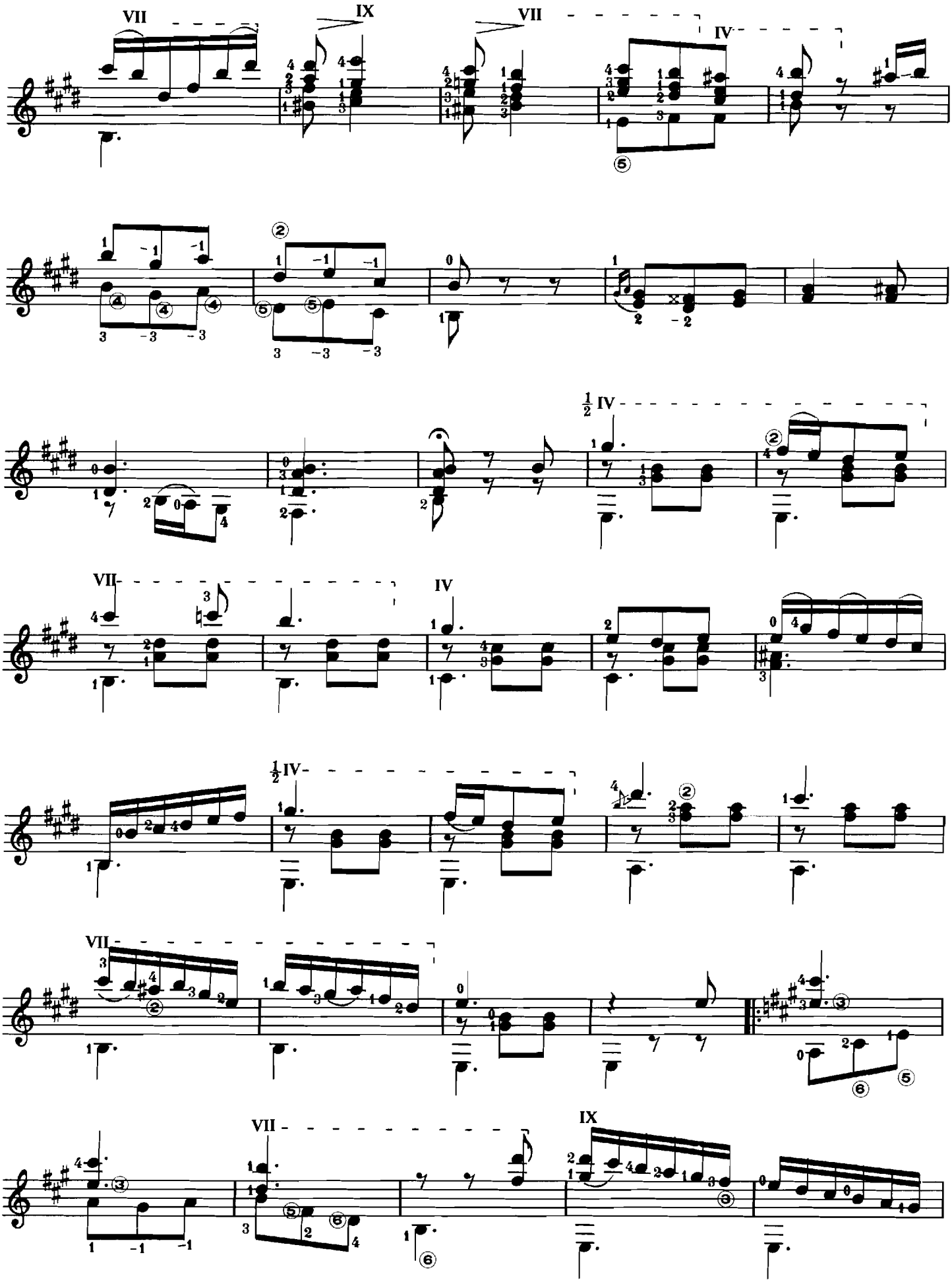
Although mainly self-taught, Brocá had some lessons in his youth from the celebrated Dionisio Aguado. After a period in the French army he established himself as a teacher and performer in Barcelona, and was renowned in particular for his elegant playing of the works of Sor. In addition he introduced some of the more important Aguado studies from the latter's Method into his concert programs, a practice which has continued into this century. He was a friend of Julian Arcas and the teacher of José Ferrer (see Introduction).

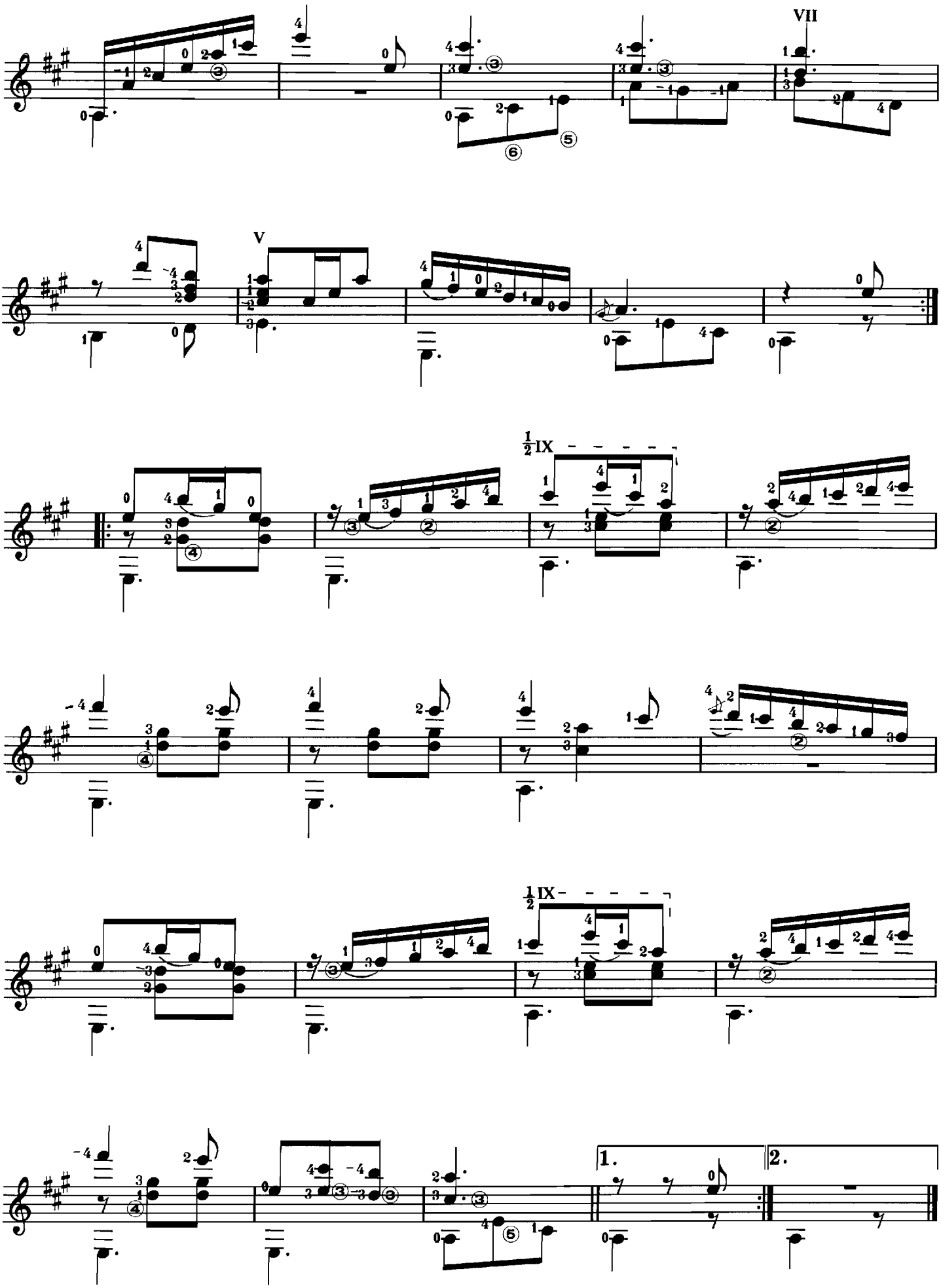
1 *To execute the* glissando *correctly the B is played simultaneously with the open A, following which the fourth finger slides rapidly up to sound the D♯. The use of* vibrato *helps to sustain the D♯ which is dependent on the left hand alone for its sound. While typical of the guitar music of this period many modern players prefer to omit these ornaments in cases where they find the result excessively sentimental.*

2 *In this case the slide has more the function of a slur joining the F♯ and B. Practice is needed to locate the fourth finger on the F♯ after the second position bar, a move that becomes easy with familiarity.*

José Brocá
(1805-1882)



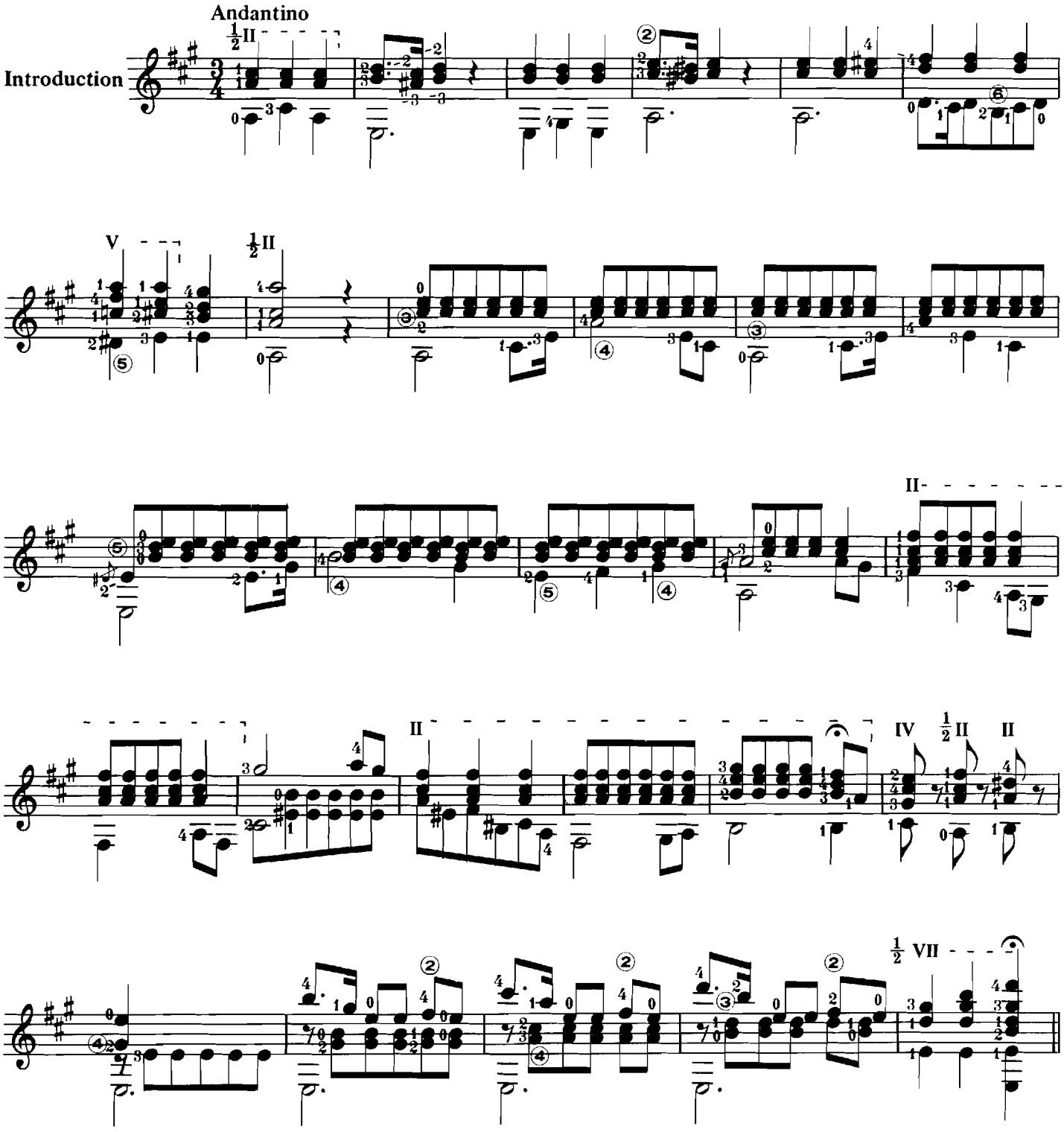

VII
IX
VII
IV
½ IV
VII
IV
½ IV
VII
VII
IX

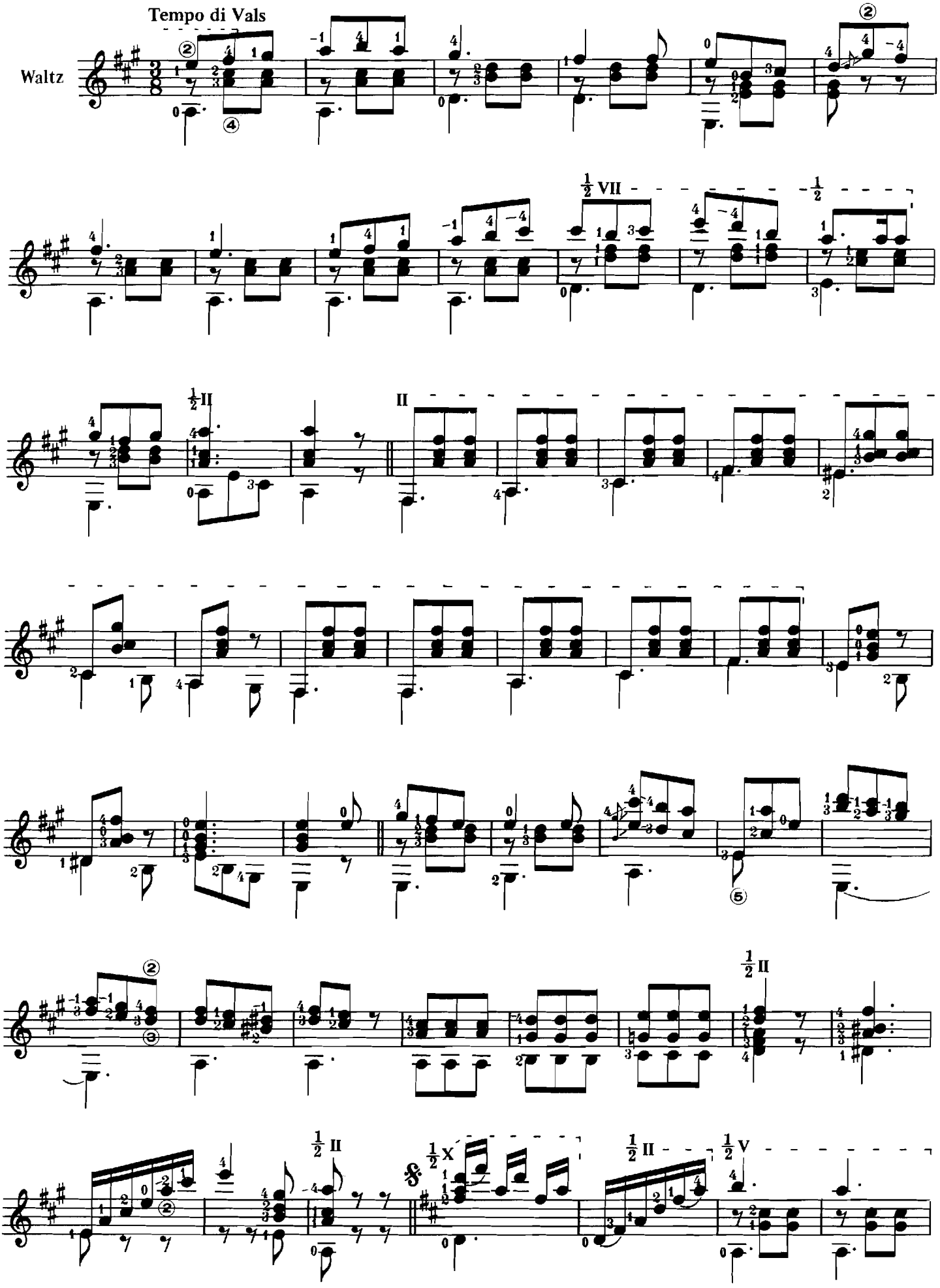

VII
V
½IX
½IX
1.
2.

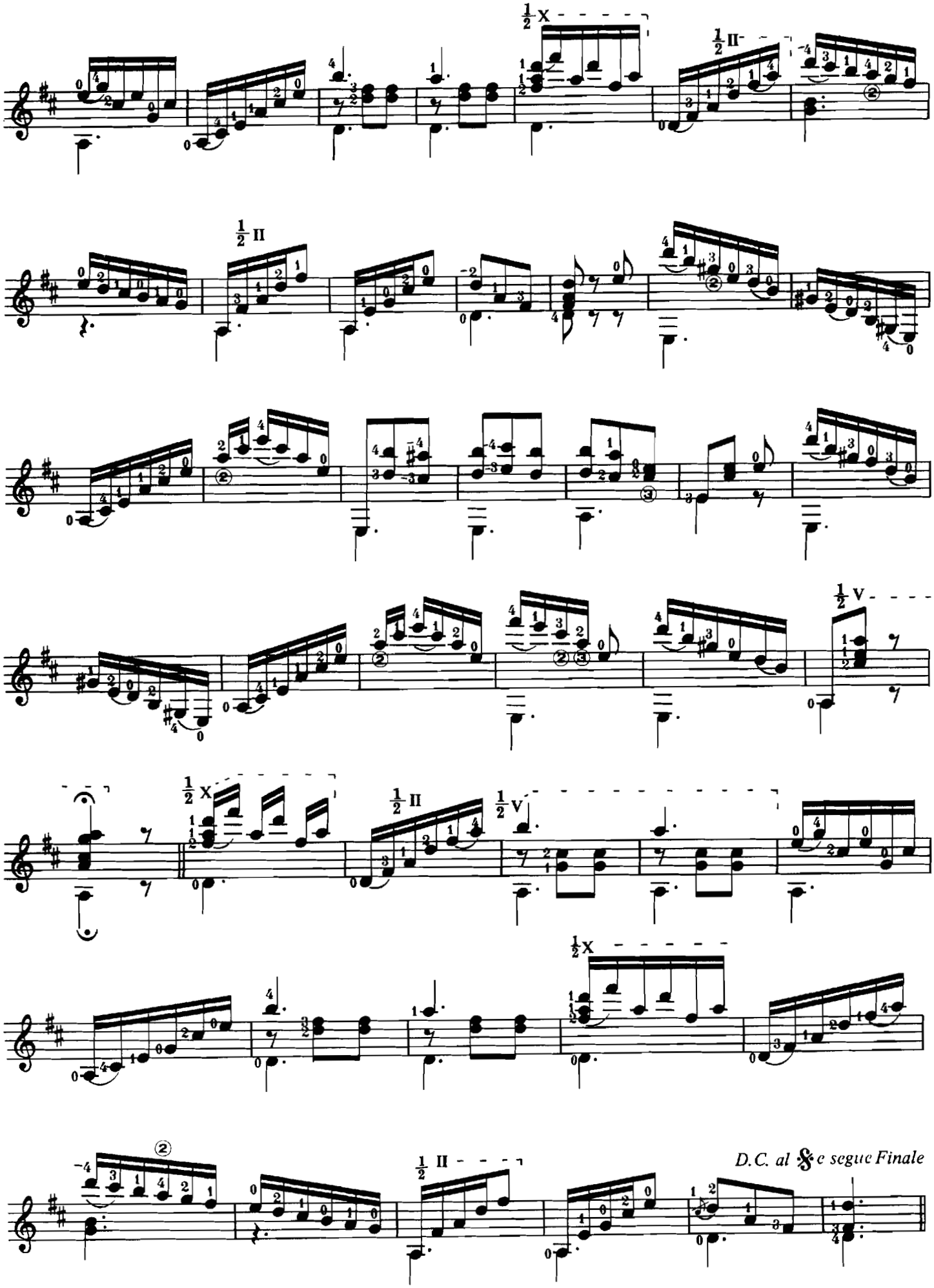
El Elegante

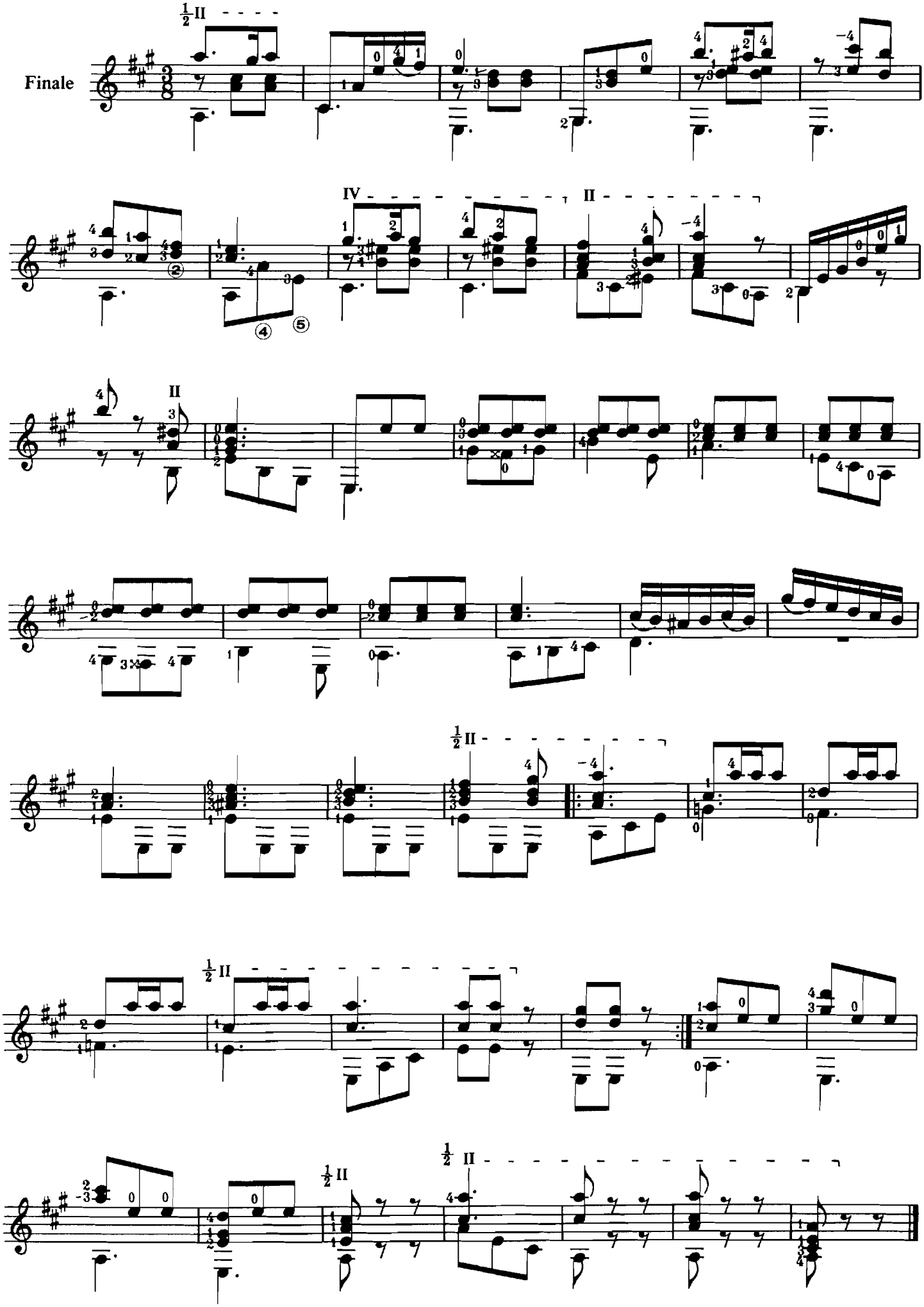
The title of this piece could refer to the waltz itself, but more likely pictures the sort of elegant dandy likely to populate the fashionable *salons* of this period. The waltz itself has charm, and the extended arpeggios give a dazzling effect while being technically quite easy. In connection with the ornamental slides, as for instance in measure six of the waltz, see note 1. of the previous piece.

José Brocá
(1805-1882)




Tempo di Vals
Waltz


D.C. al 𝄋 e segue Finale


Finale

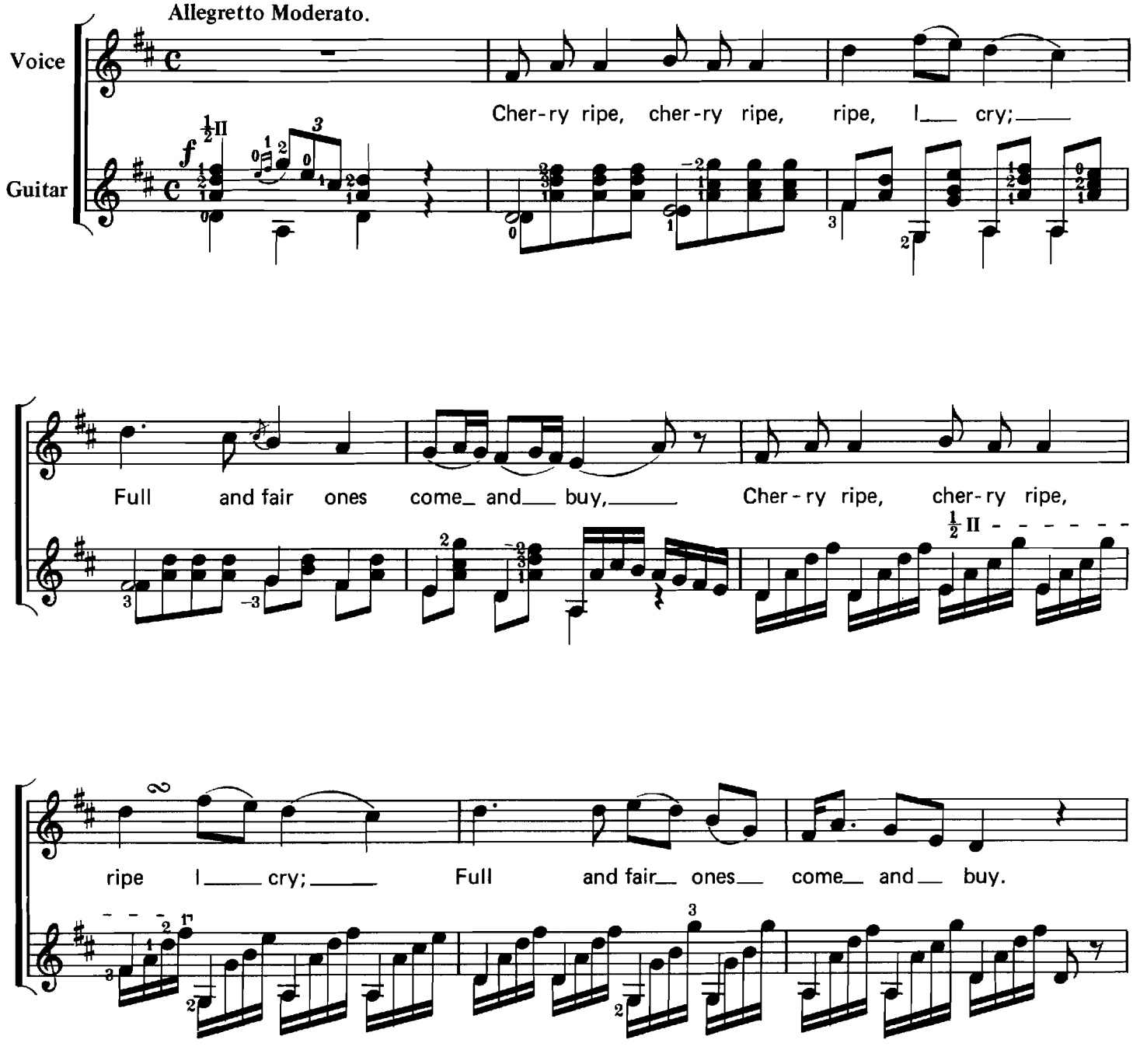
Elegant salon habitues in Paris.

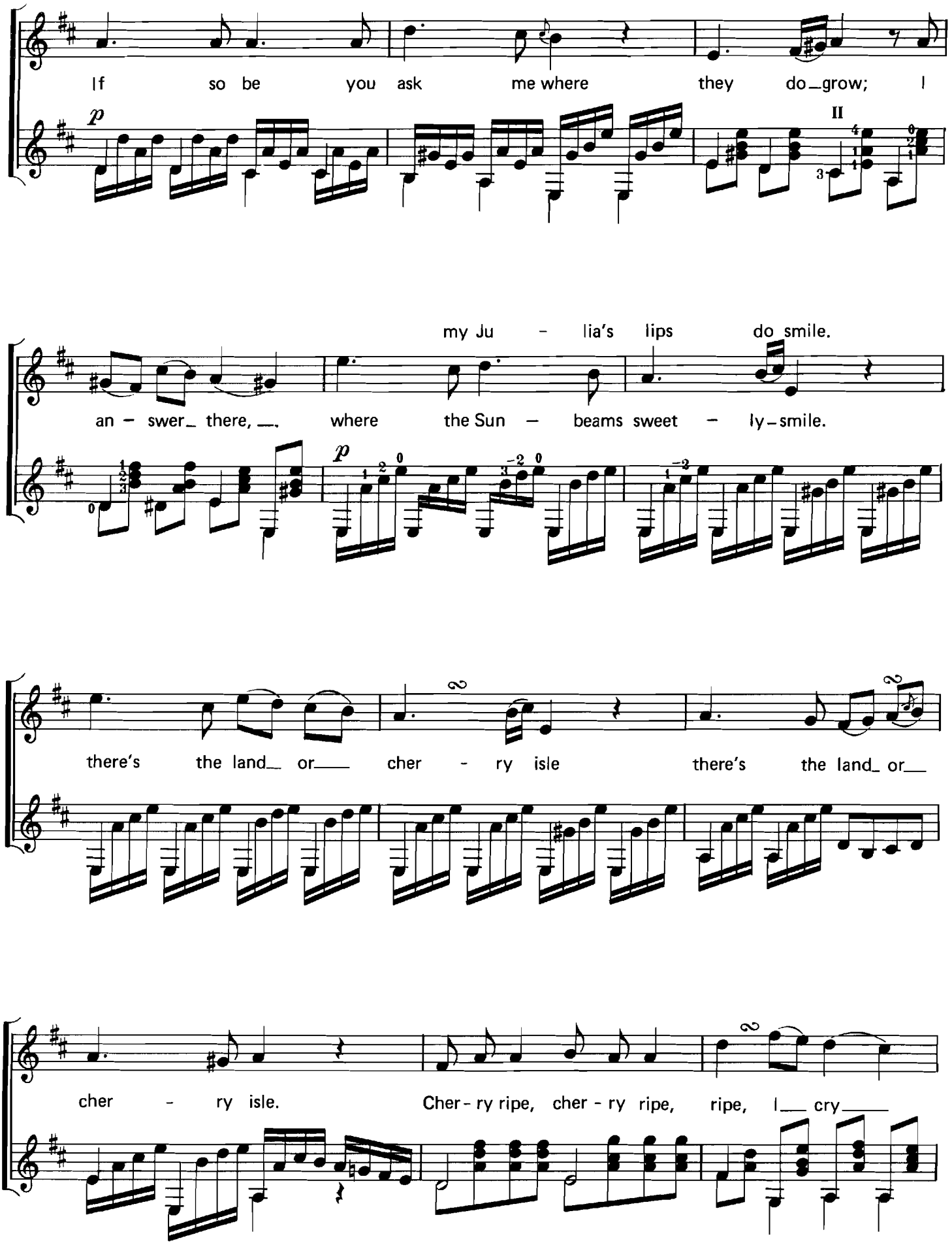
Cherry Ripe

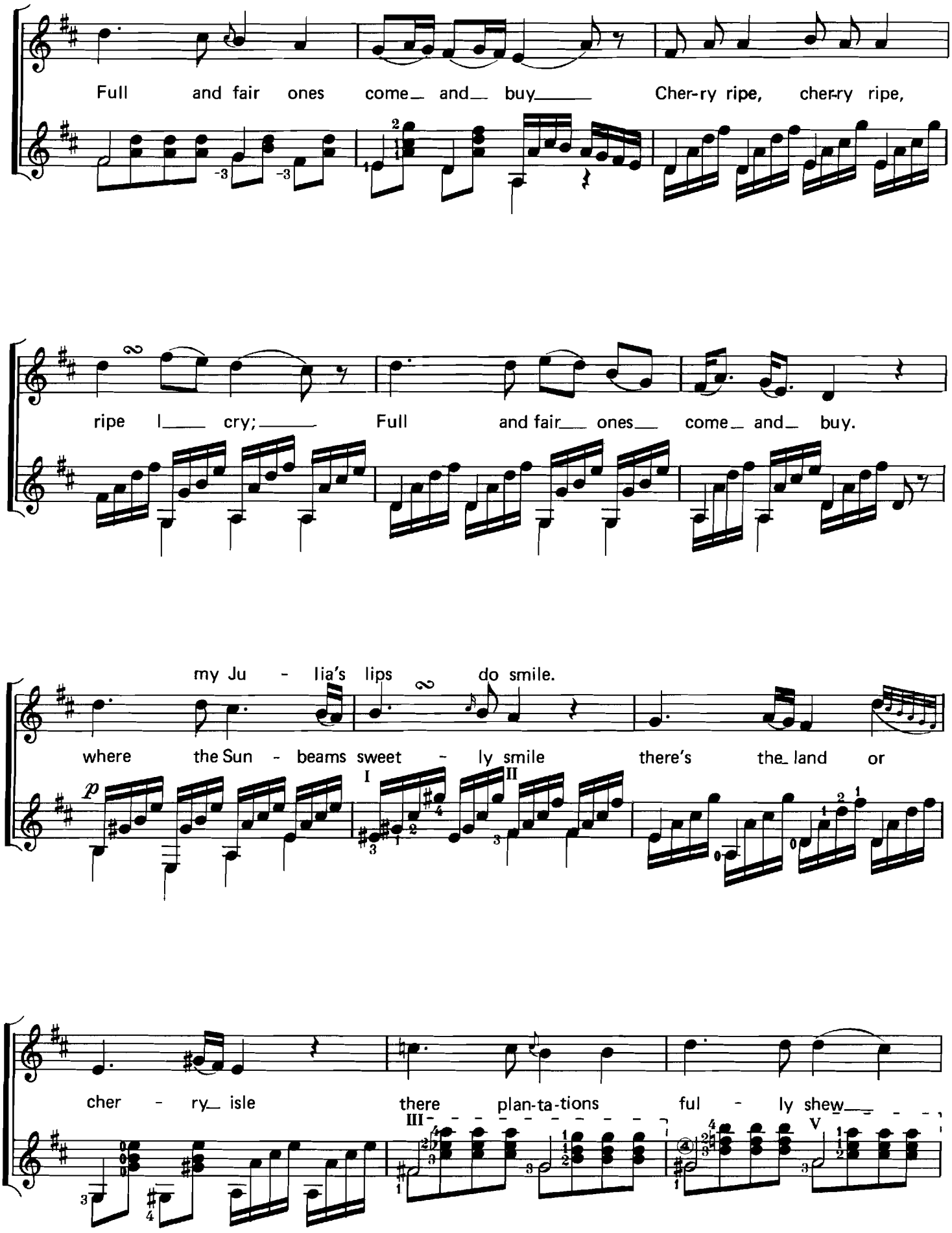
Horn was a popular composer for the stage in both London and New York. 'Cherry Ripe' was first sung by Lucia Vestris in the 1826 production of *Paul Pry*. Horn also collaborated with Thomas Moore (see page 13) to produce the comic opera *M.P. or the Blue Stocking*. The guitar version is by Charles Sola, an Italian virtuoso of the guitar and flute who settled in London and published a guitar method as well as numerous tastefully arranged songs. The arrangement was not fingered.

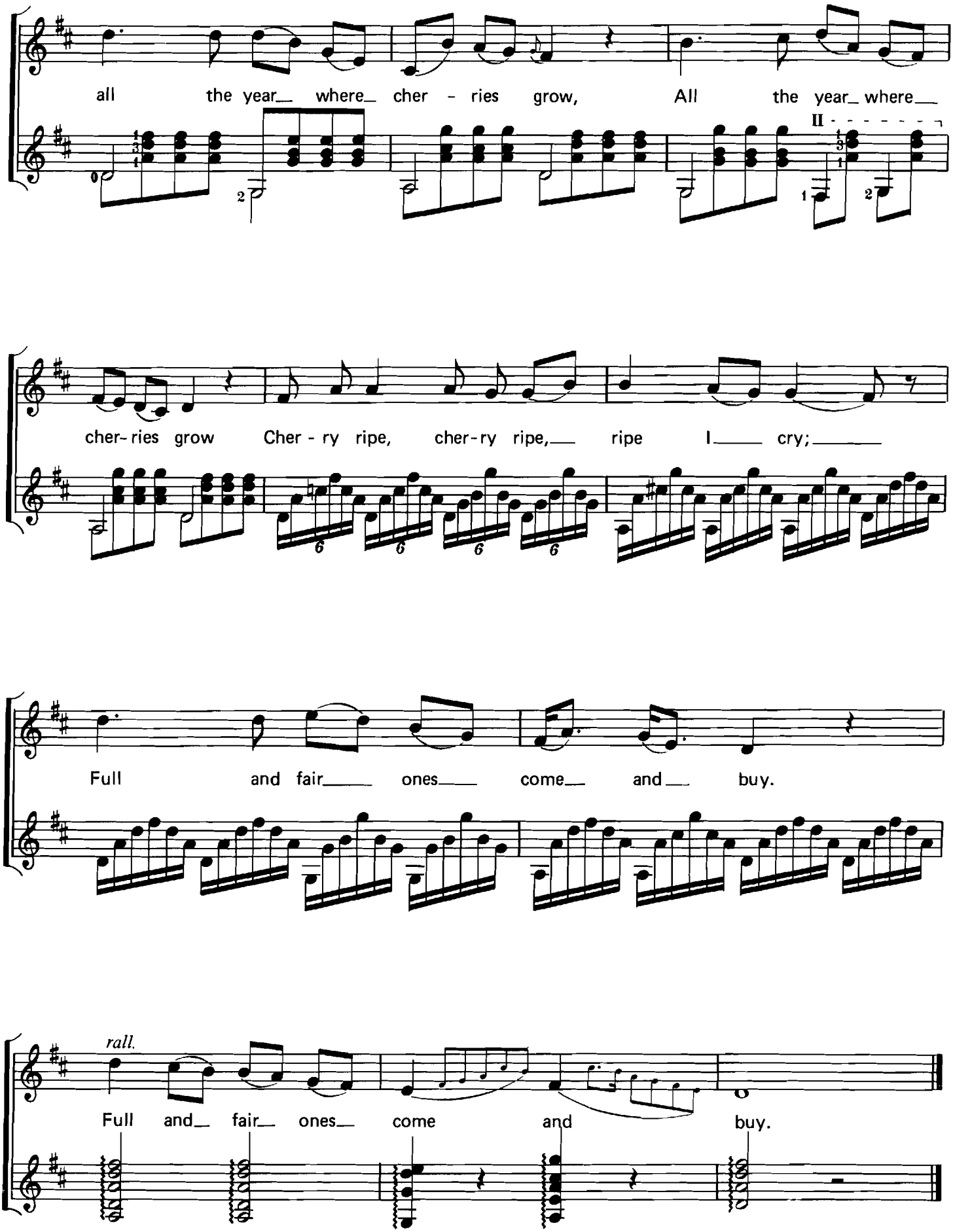
Robert Herrick
(1591-1674)

Charles Edward Horn
(1786-1849)
Arranged Charles Sola




If so be you ask me where they do_grow; I
my Ju - lia's lips do smile.
an - swer_ there, __. where the Sun - beams sweet - ly-smile.
there's the land_ or___ cher - ry isle there's the land_ or___
cher - ry isle. Cher - ry ripe, cher - ry ripe, ripe, I___ cry___


Full and fair ones come and buy Cher-ry ripe, cher-ry ripe,
ripe I cry; Full and fair ones come and buy.
my Ju - lia's lips do smile.
where the Sun - beams sweet - ly smile there's the land or
cher - ry isle there plan-ta-tions ful - ly shew
p
I
II
III
V


all the year_ where_ cher - ries grow, All the year_ where_
cher-ries grow Cher - ry ripe, cher-ry ripe,_ ripe I_ cry;_
Full and fair_ ones_ come_ and_ buy.
rall.
Full and_ fair_ ones_ come and buy.

à mon maître D. Francisco Tárrega

A Ma Mie

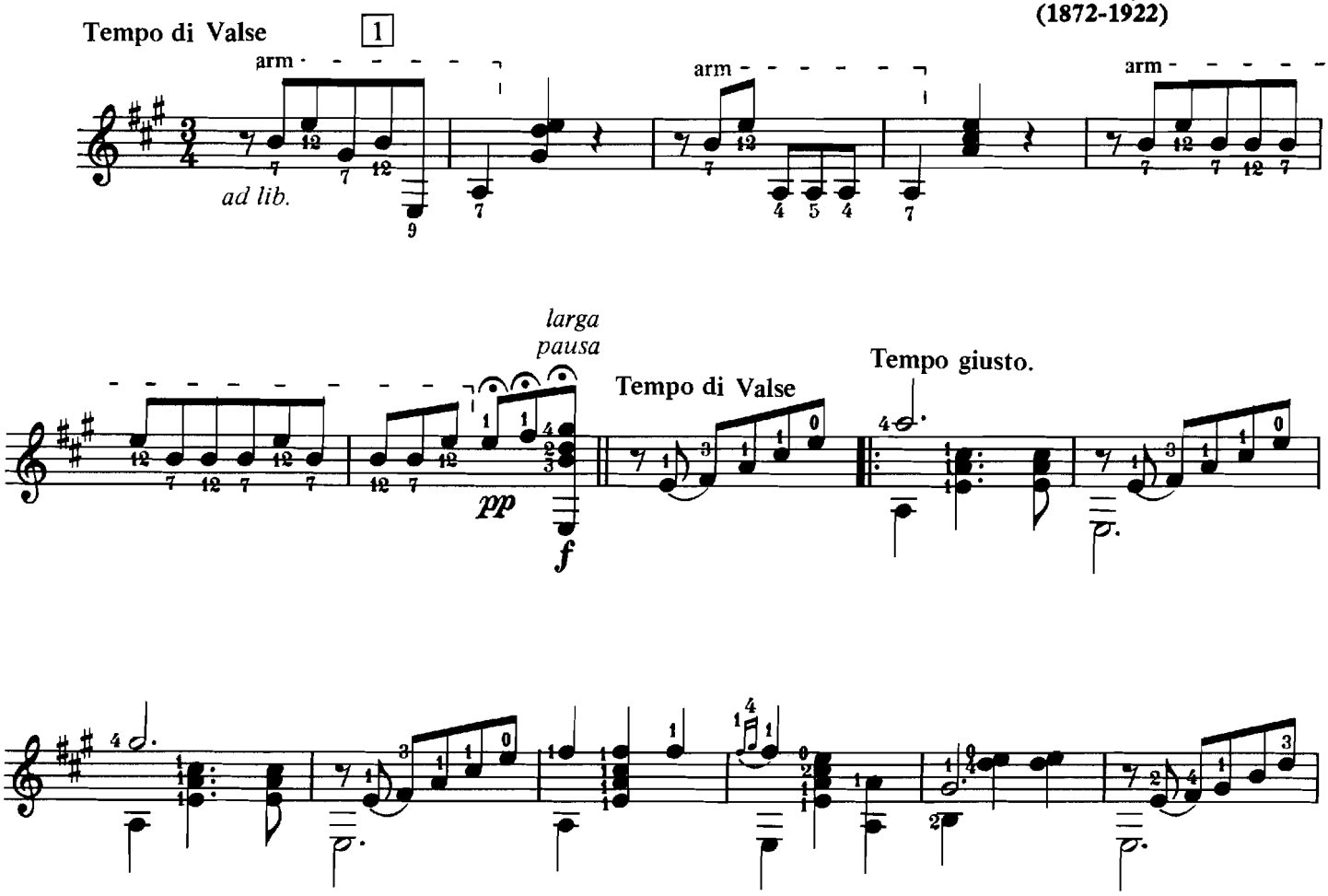
Valse de Concert

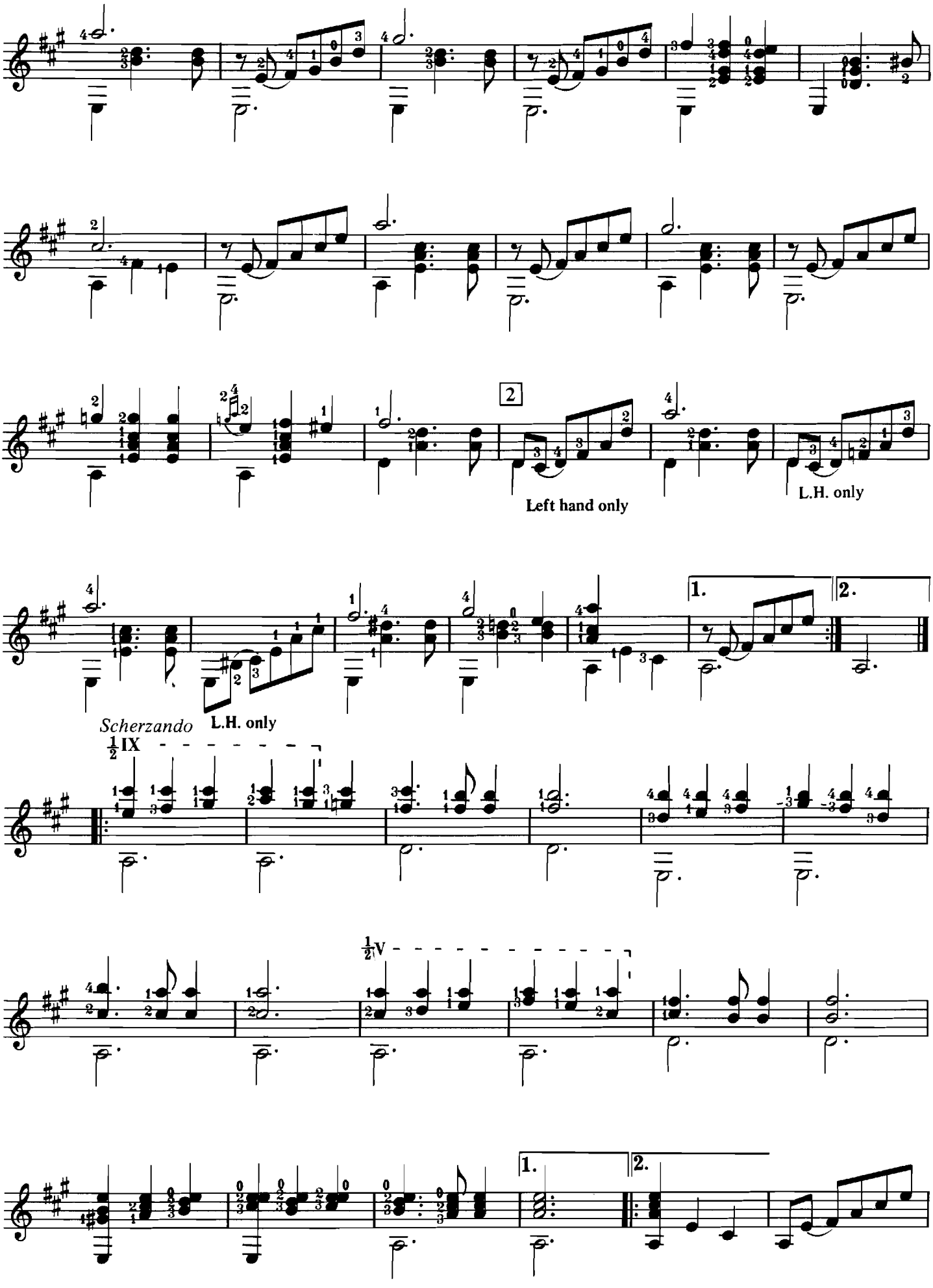
Obregon was born in Santander, Spain. He was an enthusiastic amateur of the guitar and after an early career in his father's business in Spain and Australia, moved to Johannesburg where he lived as a guitar teacher for three years. Following this period he returned to Spain and in Barcelona had the opportunity to hear a recital by the celebrated Francisco Tárrega. He was astounded by the performance, and realizing his own shortcomings called the following day to ask if the maestro would give him lessons. A reluctant Tárrega was evidently persuaded after Obregon played one of his own compositions. Obregon later married an English lady and moved to London where he remained until his death in 1922. He enjoyed considerable esteem as a player and teacher, and performed more than once before King Edward and Queen Alexandra. A *Medly of Airs as played by Señor Obregon before Their Majesties* was published in London, full of colourful effects and with the guitar tuned to an E major chord. Obregon's works are characterized by flamboyance and variety, with the liberal use of rasgueado, harmonics, tremolos and passages with the left hand alone. His strength lay in a gift for melodies of a popular nature, the best of which are reminiscent of nineteenth century Vienna.

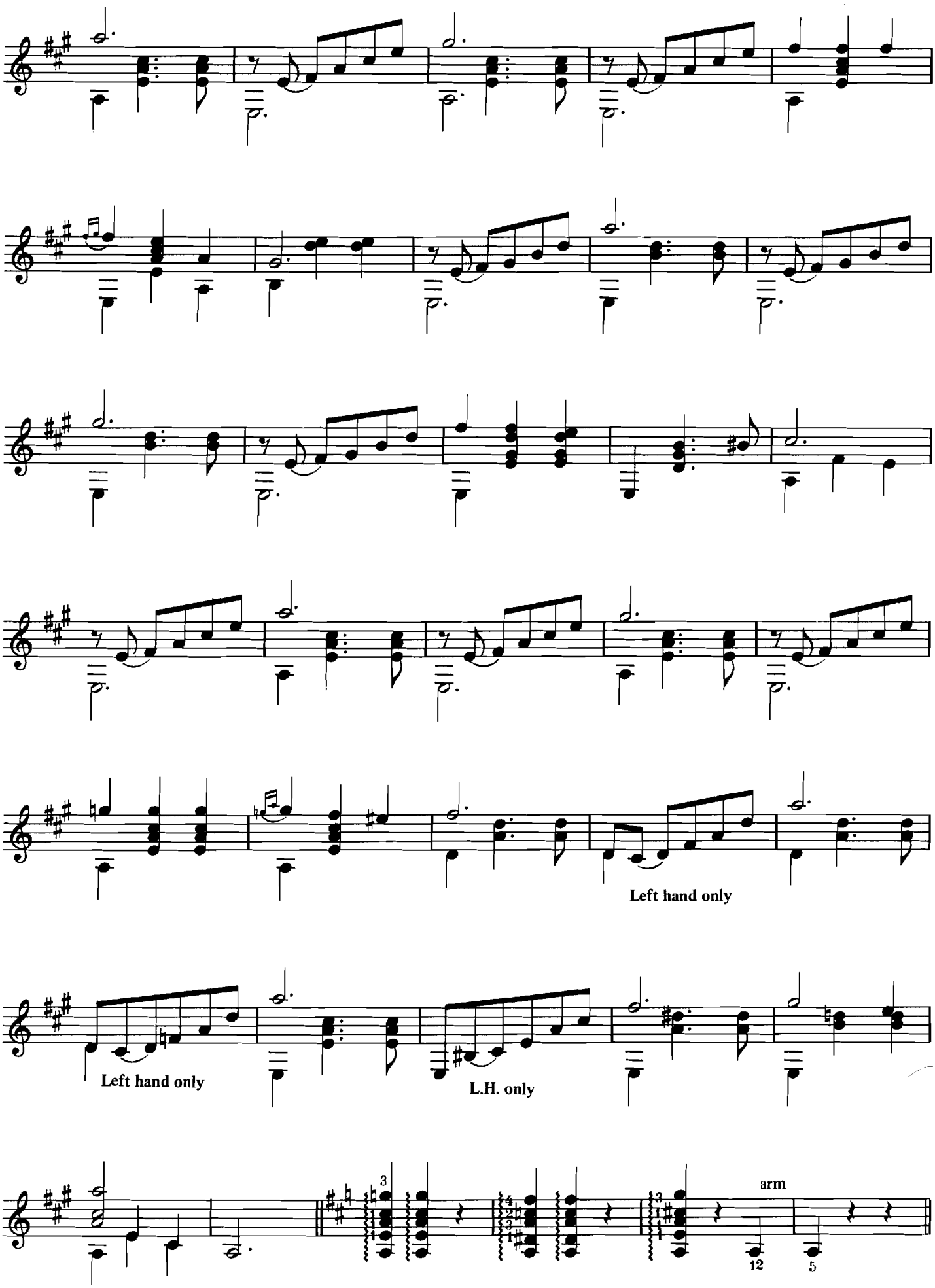
1 *This introduction in harmonics is very easy when memorized. When harmonics are at the fourth and fifth frets the right hand should play near the bridge for a stronger sound.*

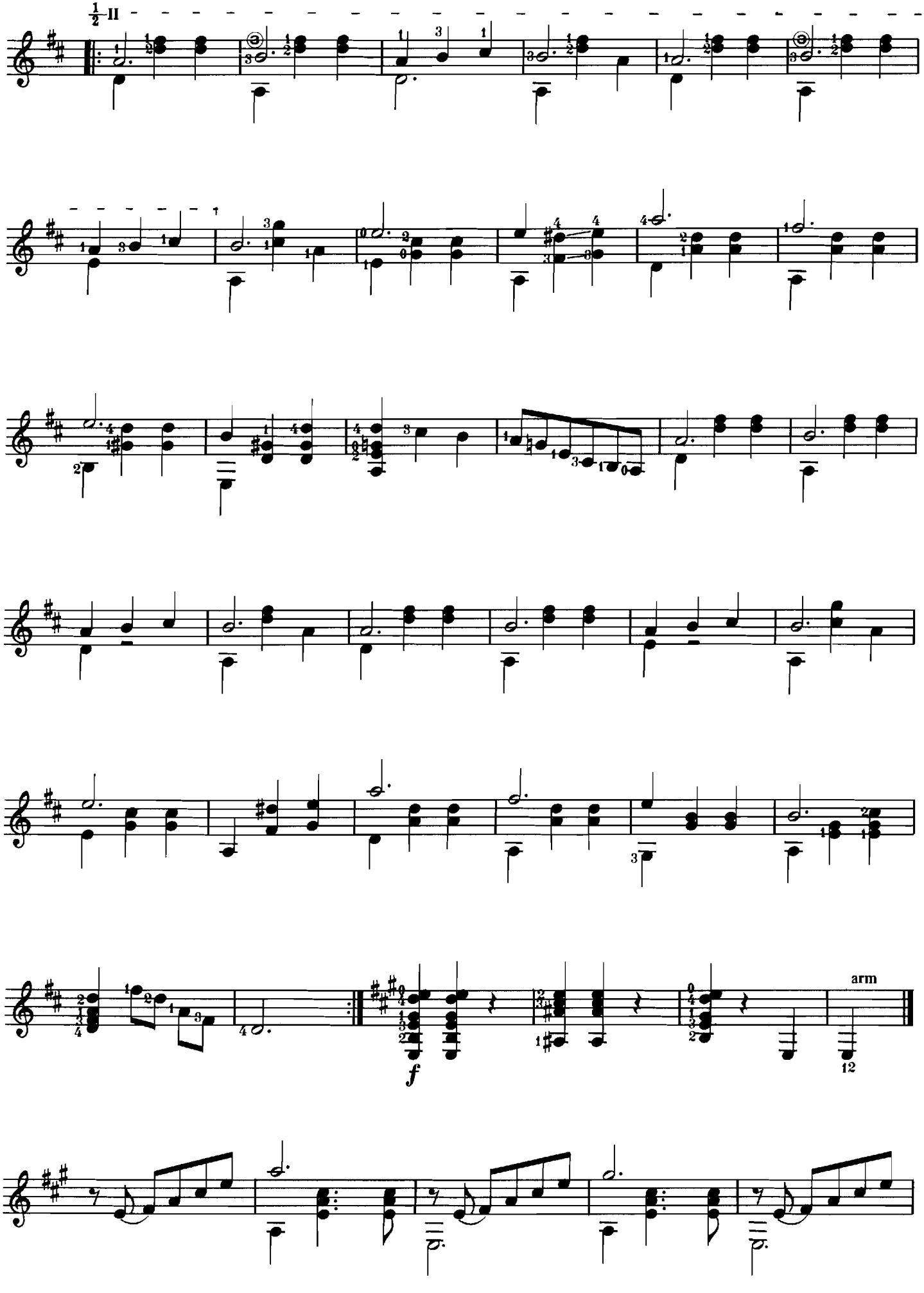
2 *The C♯ is hammered by the left hand alone, the D being played using normal slur technique. The same technique applies to the B♯ four measures later.*

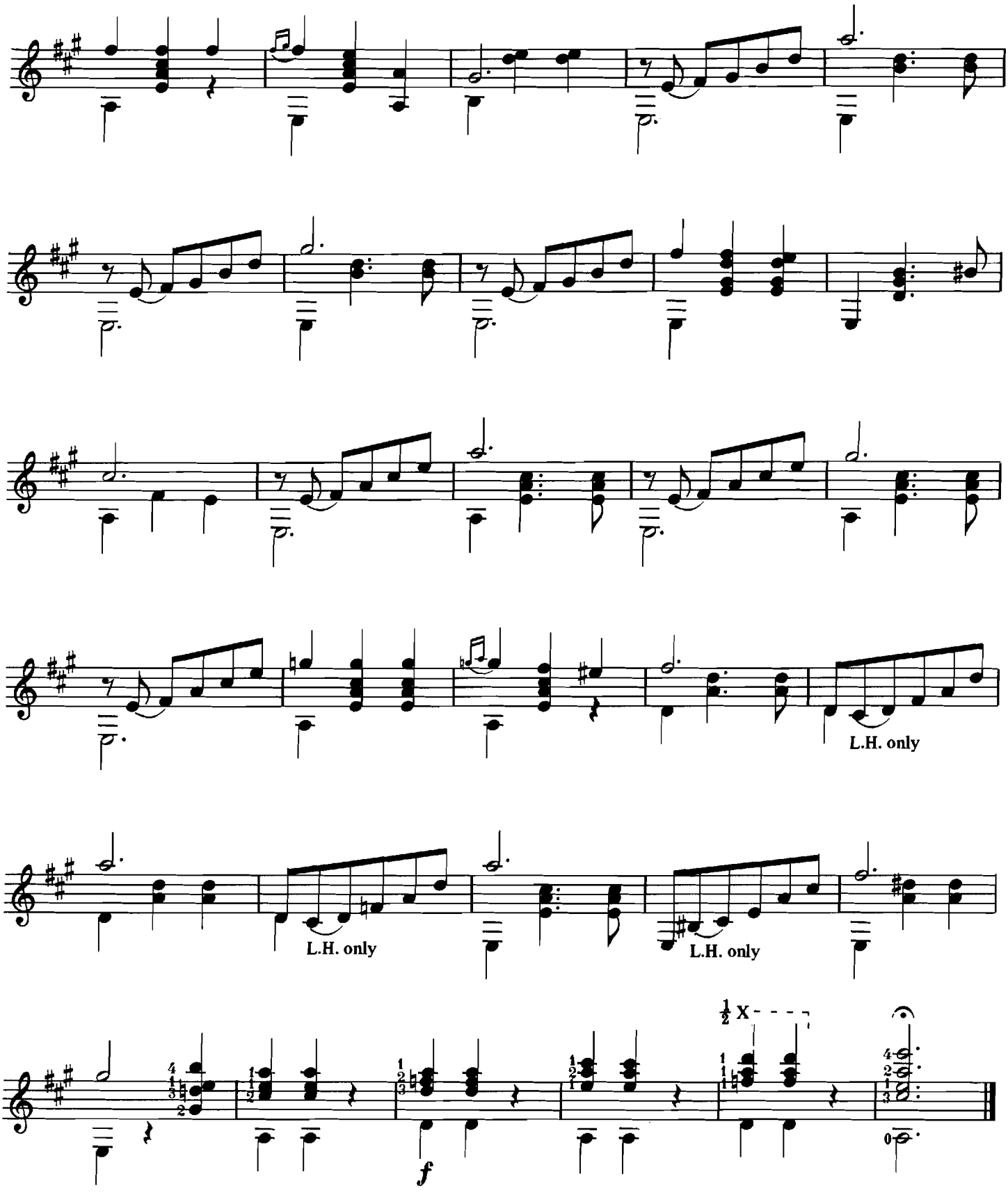
Alberto C. Obregon
(1872-1922)




2
Left hand only
L.H. only
1.
2.
Scherzando
L.H. only
IX
V
1.
2.


Left hand only
Left hand only
L.H. only
arm
12
5


½ II
arm
f


L.H. only
L.H. only
L.H. only
f

à ma soeur Amanda

Amanda – Gavotte

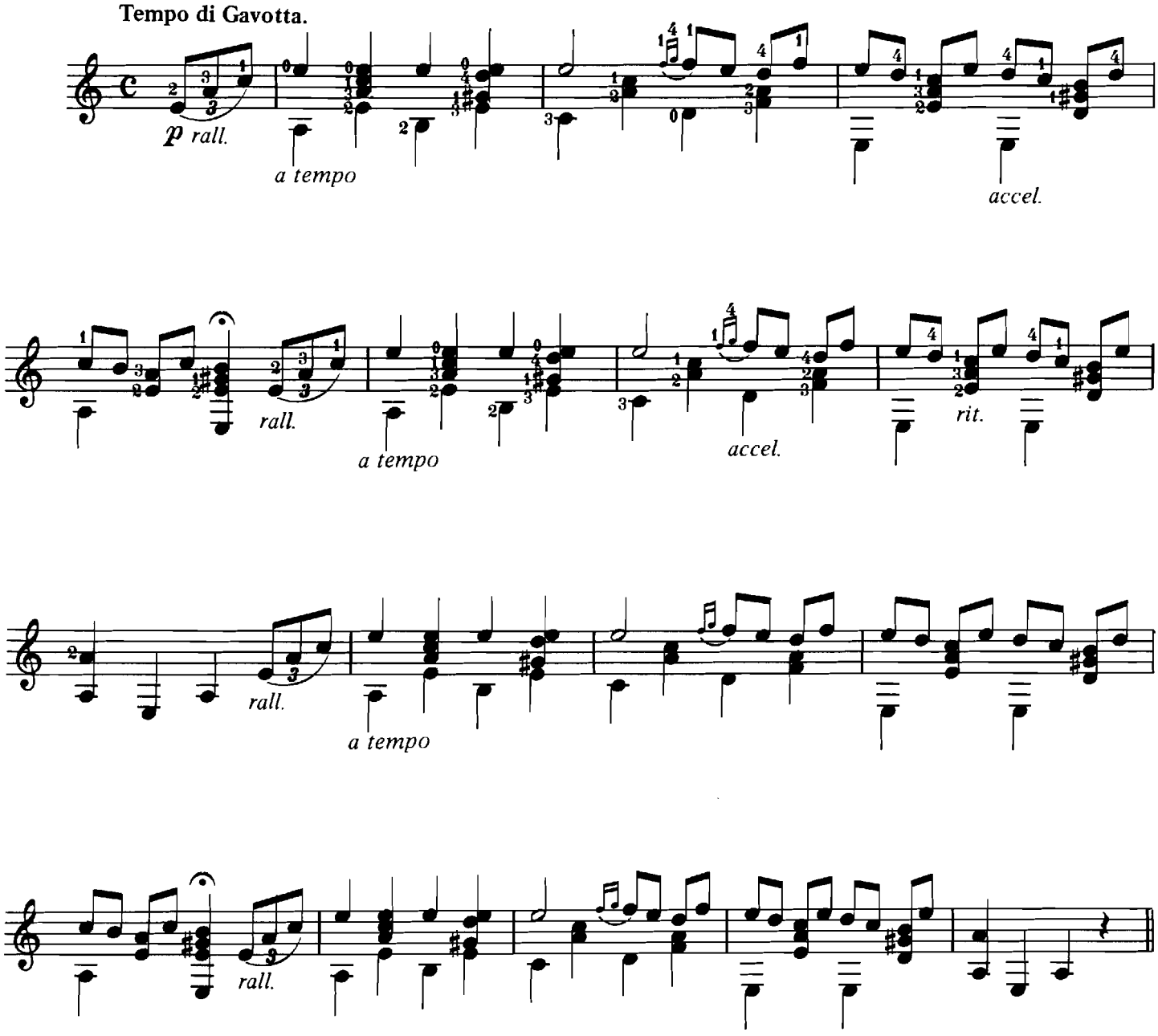
This lively gavotte is easy to play and charming provided that the tempo markings are observed and the *a tempo* sections are fairly brisk.

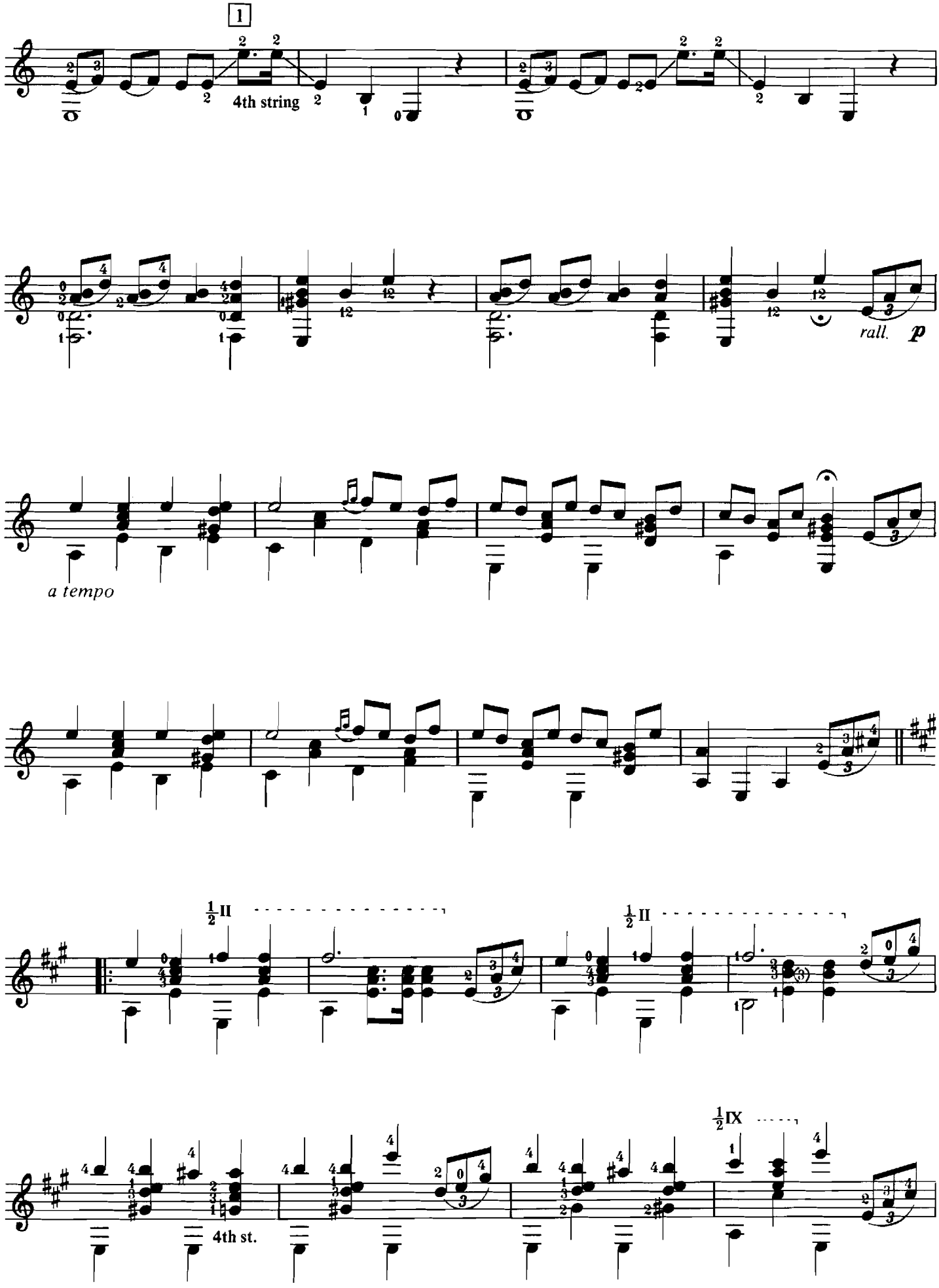
1 *After the low E is played the second finger slides up to the 14th fret of the fourth string where the high E is played by the right hand. The indication is for* portamento: *the finger is kept on the string as it slides up, giving a quick impression of the intervening notes.*

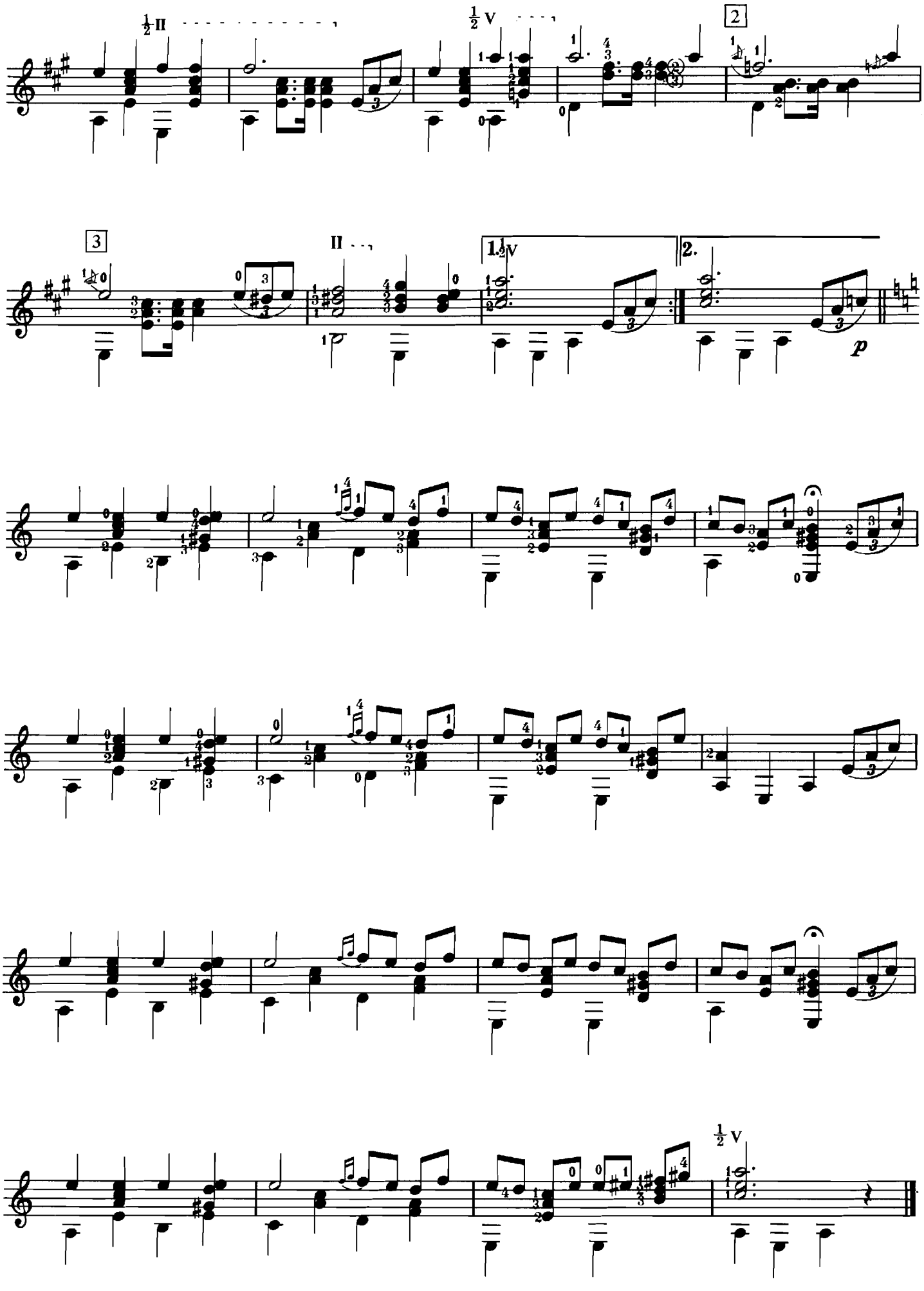
2 *Another of Obregon's colorful effects. After the grace note A is played, the left hand first finger instantly slides down to sound the F natural. The F is not played by the right hand.*

3 *Here it is necessary to pull the first finger from the string at the end of the slide to sound the open E.*

Alberto C. Obregon
(1872-1922)




1
4th string
rall.
p
a tempo
½ II
½ II
½ IX
4th st.


½ II
½ V
2
3
II
1. ½ V
2.
p
½ V

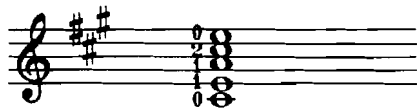
al excmo Sr. Teniente Genéral D. Narciso de Ametllér

Estudio Fácil y Brillante

José Costa was a gifted amateur of the guitar. A lawyer by profession he lived a life of comparative obscurity; but those who heard him play, including Rossini,* considered him a musician of stature. The dedicatee of this piece was another gifted amateur, General Ametllér. A distinguished soldier, General Ametllér was the composer of the music and libretto of a three act opera entitled 'El Guerrillero'. Although never published the text was translated by the Italian poetess Angela Grassi.
At the top of the first page Costa notes "On many occasions I have heard this composition played by General Ametllér in virtually insurpassable fashion ('de una manera cuasi inmejorable')."
Costa also cautions: "The notes in this study are easy enough to play; but not so easy to play well in a way that those which form the arpeggio are heard distinctly and *successively* with the resulting effect of detaching the bass melody".

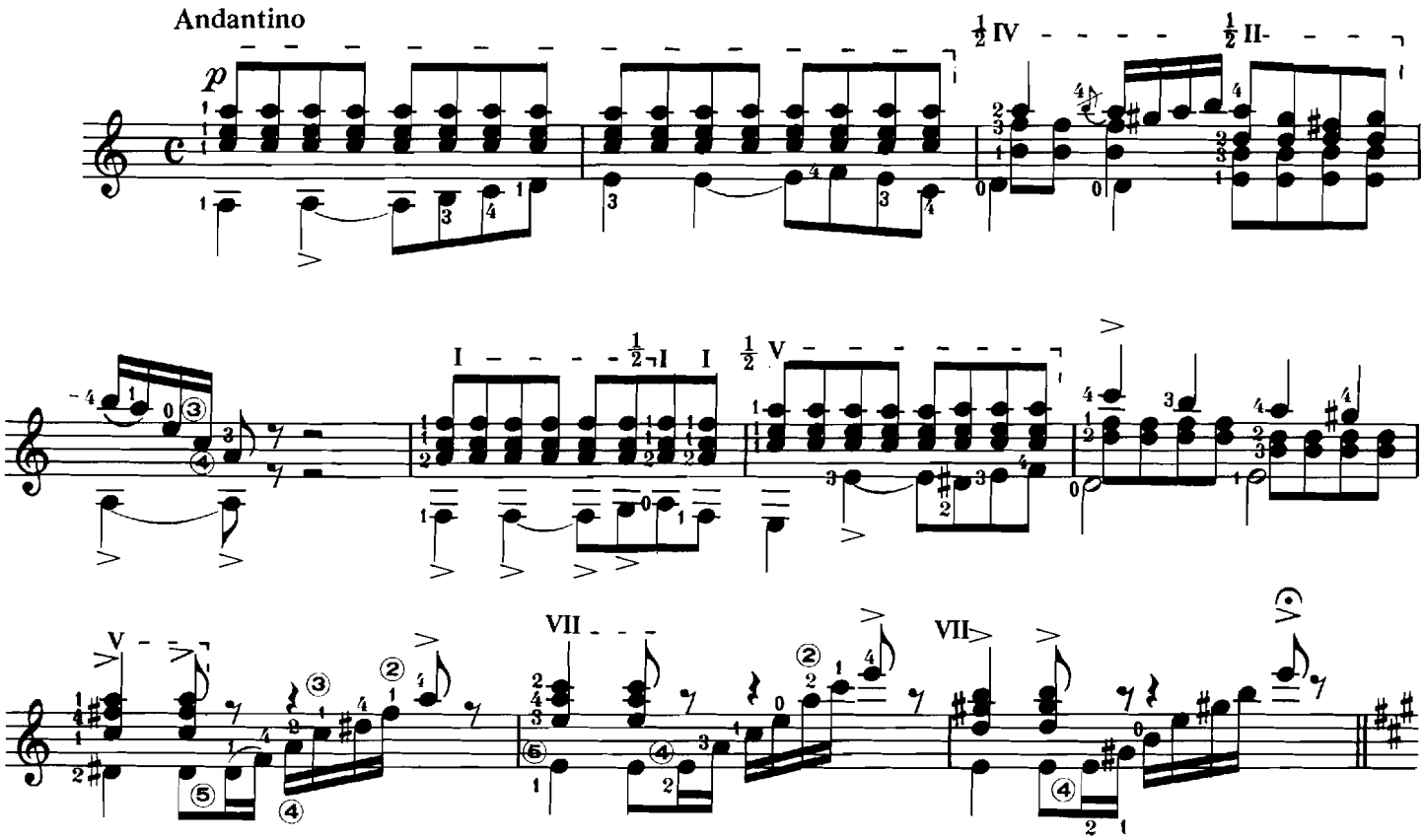
*According to J.C. Galibein, 'Revista de Gerona' 1821.

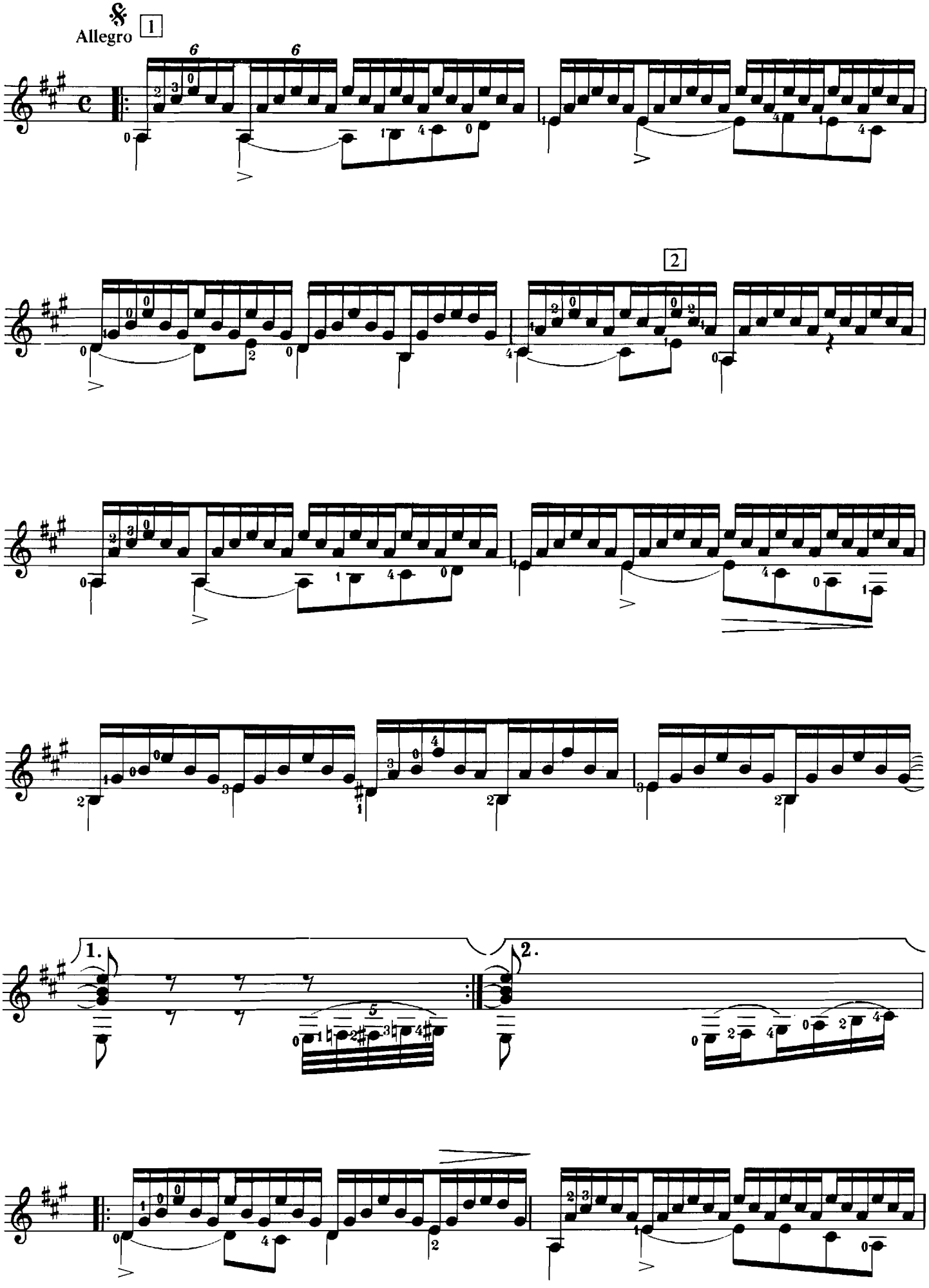
[1] *Unfortunately Costa did not finger the arpeggio passages, so the suggestions are editorial. The larger fingerboard of today makes this passage a little less easy than suggested. The alternative is to finger the A chord with an inside bar*

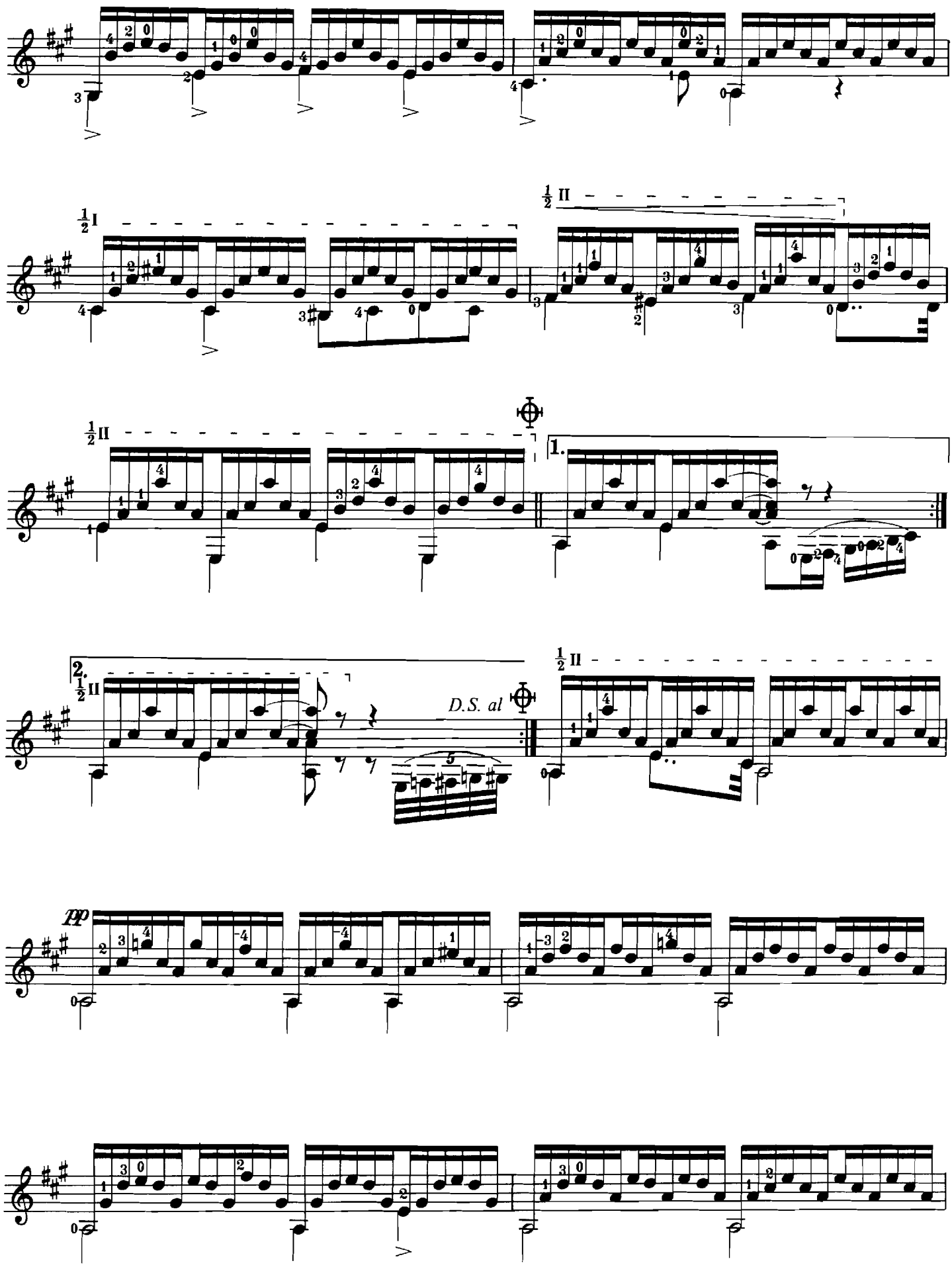


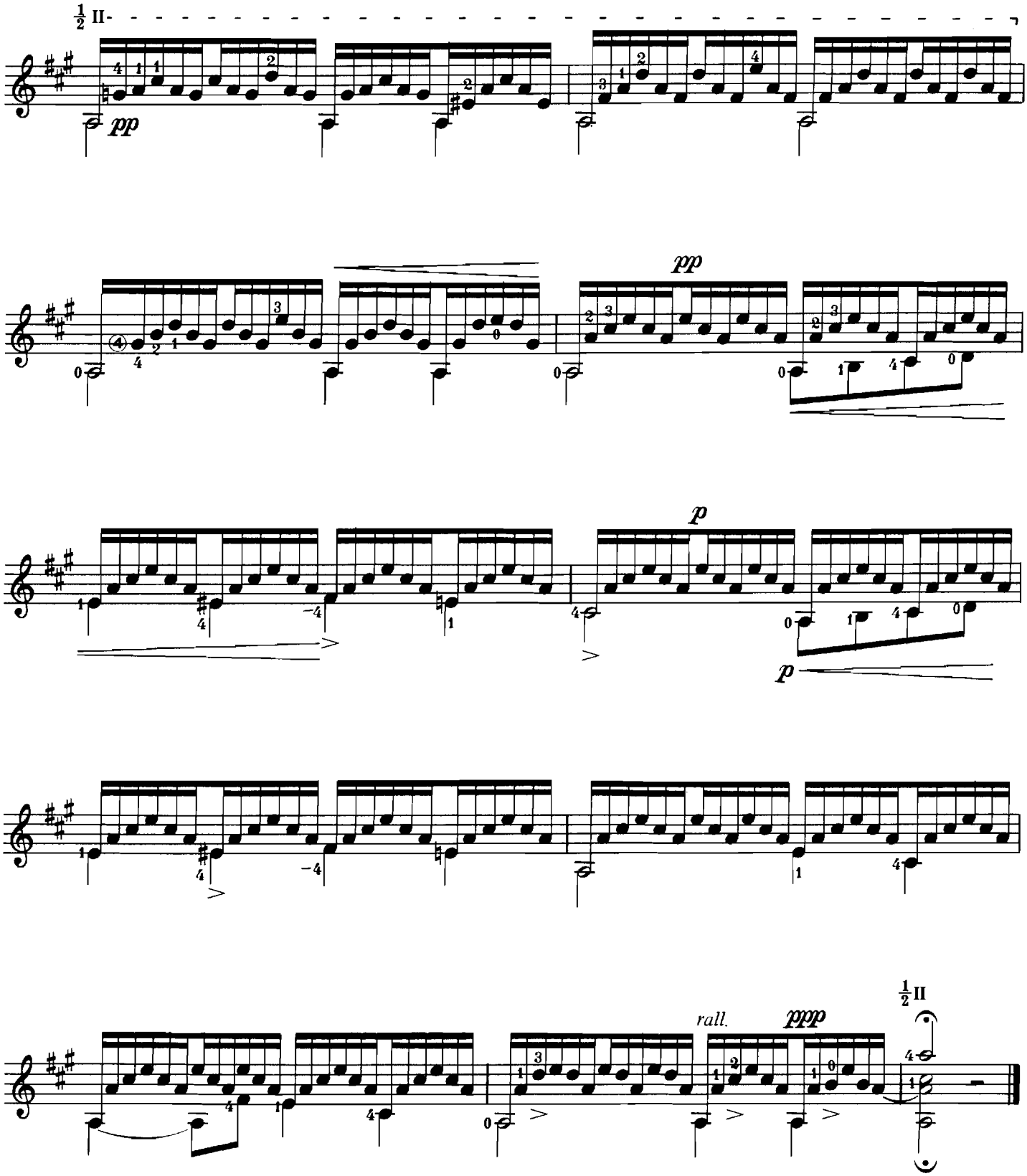
but this seems less satisfactory.
[2] *Here the A chord should be fingered as in note 1. above.*

José Costa




Allegro
1
2
1.
2.


1/2 I
1/2 II
1/2 II
1.
2.
1/2 II
D.S. al
1/2 II
pp


½ II
pp
pp
p
p
rall.
ppp
½ II

'Tis The Last Rose Of Summer

Irish Traditional Melody

The poet Thomas Moore is most famous for his 'Irish Melodies' which were in fact traditional folk melodies to which he wrote lyrics of great passion. These were published in serial form starting in 1808, and by 1834 there were ten numbers and a supplement. Their success is evidenced by the later collected editions and the many separate arrangements of the individual favourites. According to Phillip Bone*, Moore himself frequently performed the songs to his own accompaniment on the guitar; however, unfortunately such versions are not known to have been published. Thus it fell to Madame Pratten, who might well have heard the poet performing in the salons of London, to produce a version in this form of some of his most successful songs.

Madame Pratten was a very central figure in the guitar world of the 19th century. Herself the daughter of a guitar teacher Ferdinand Pelzer, she was performing publicly by the age of seven and appeared in duet with the young prodigy Giulio Regondi when both were so small that they had to be placed on a table to be seen by the audience. She became well established as a society teacher, and was a good enough performer to have played Giuliani's Third Concerto at a recital in 1871.

Her original compositions were not on the whole of great note most having been written for the guitar tuned to an E major chord. However these song transcriptions strike a nice balance between completeness and simplicity, and resemble the chaste but sufficient accompaniments of Sir John Stevenson in the original publications.

Fingering is virtually non-existent in the original Boosey and Sons publication, so I have added some suggestions.

*"The Guitar and Mandolin', 2nd Edition, London 1954.

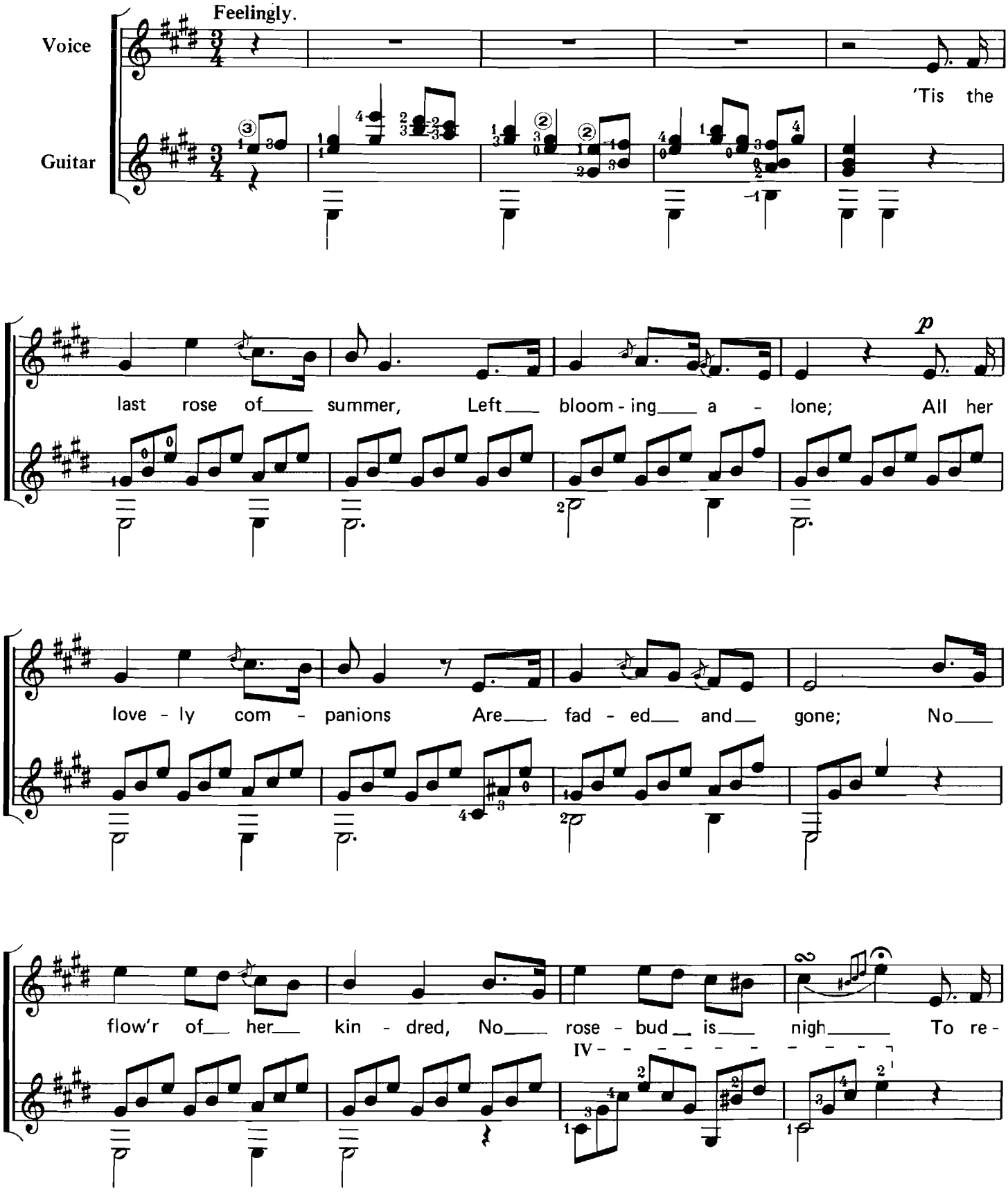
Guitarist playing from Mme Pratten's tutor.

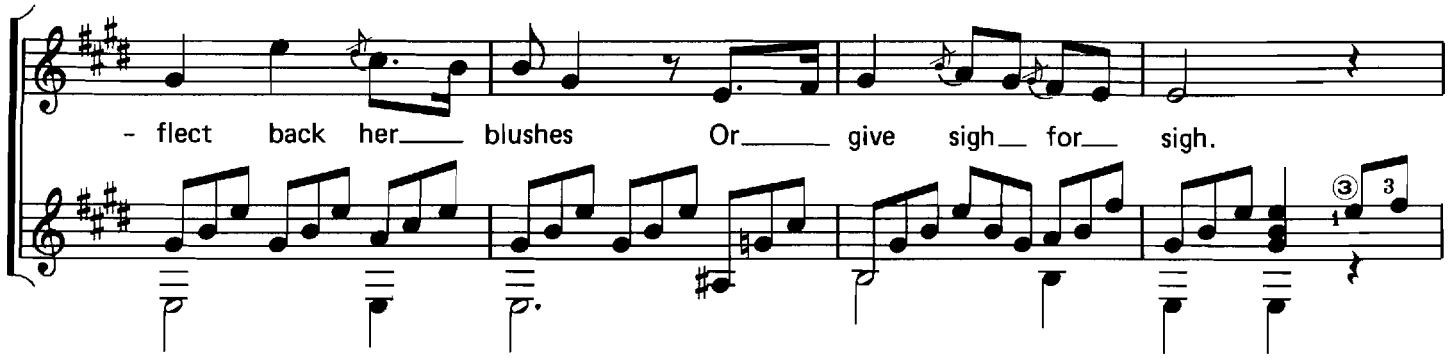
'Tis The Last Rose Of Summer

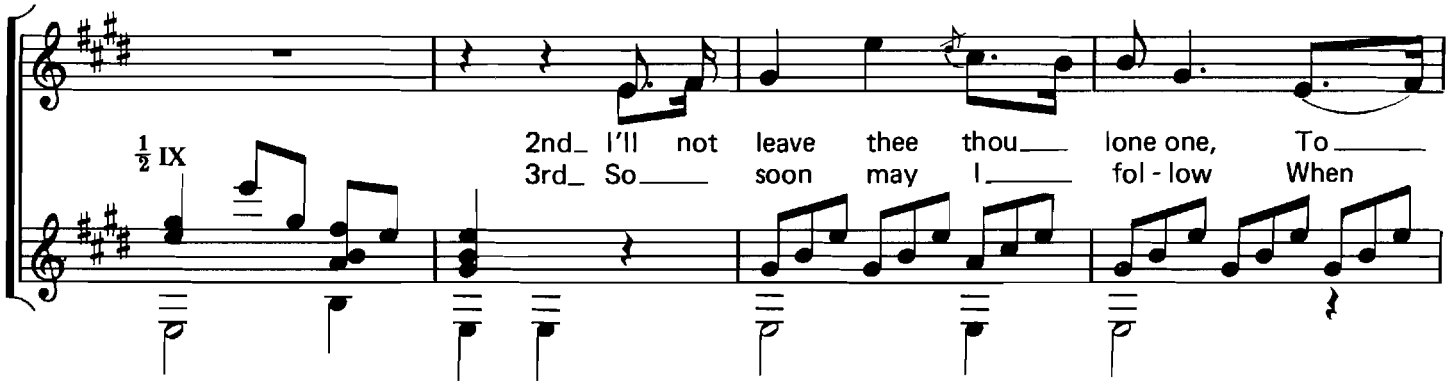
Irish Air 'The Groves of Blarney'

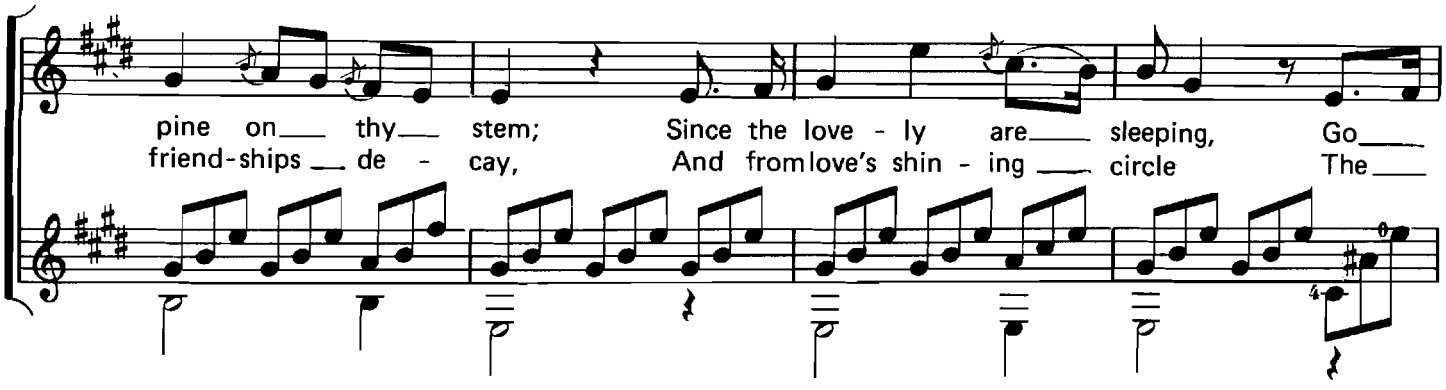
Words by Thomas Moore
(1779-1825)

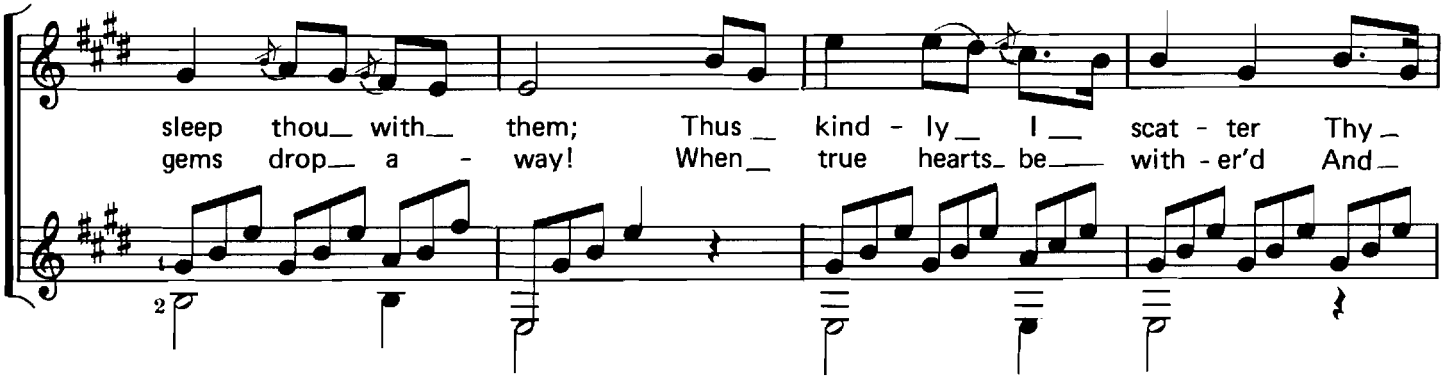
Arranged Josepha Pratten
(1821-1895)

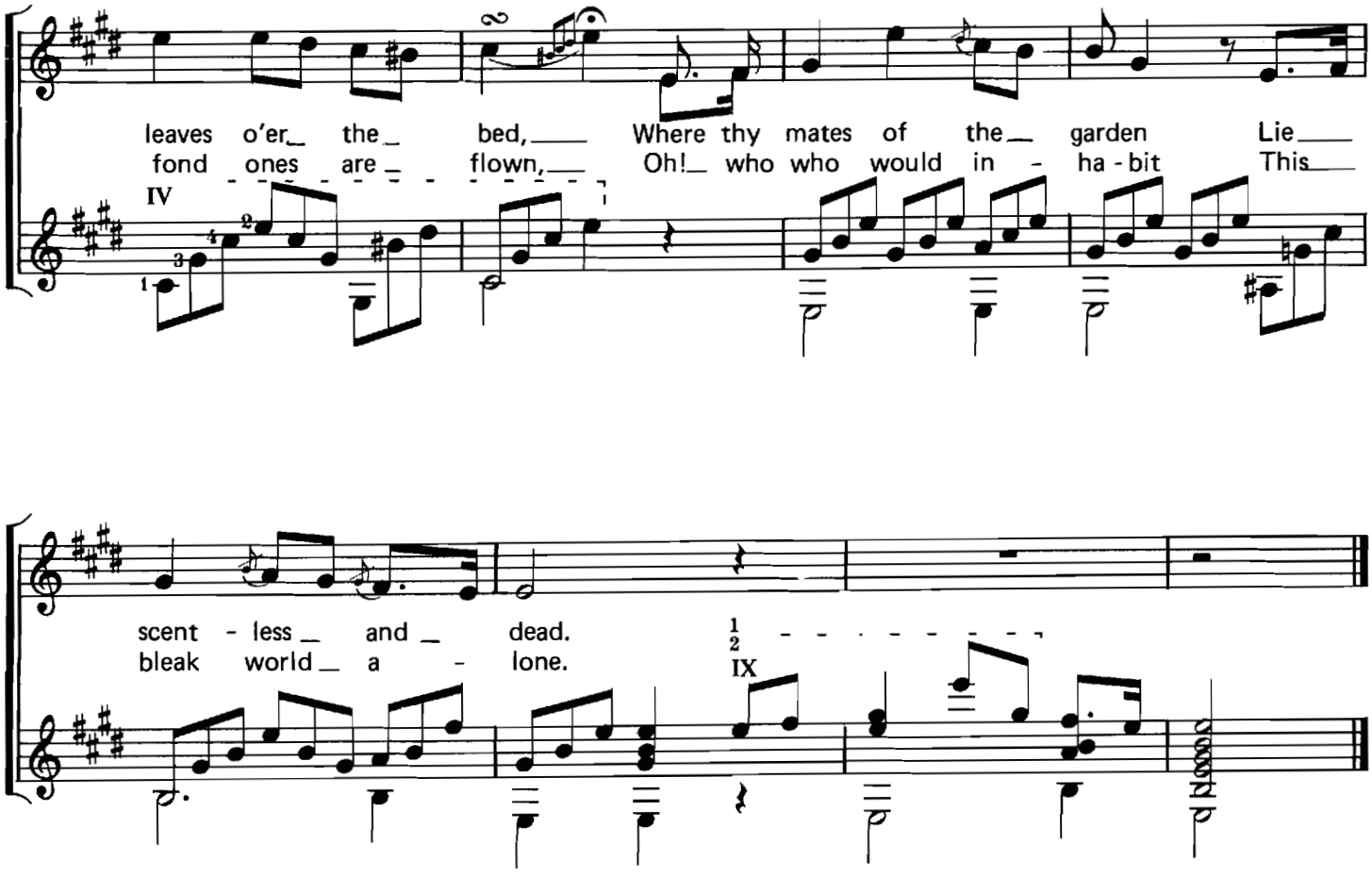



- flect back her blushes Or give sigh for sigh.


½ IX
2nd I'll not leave thee thou lone one, To
3rd So soon may I fol - low When


pine on thy stem; Since the love - ly are sleeping, Go
friend-ships de - cay, And from love's shin - ing circle The


sleep thou with them; Thus kind - ly I scat - ter Thy
gems drop a - way! When true hearts be with - er'd And


leaves o'er the bed, Where thy mates of the garden Lie
fond ones are flown, Oh! who who would in - ha - bit This
IV

scent - less and dead.
bleak world a - lone.
IX

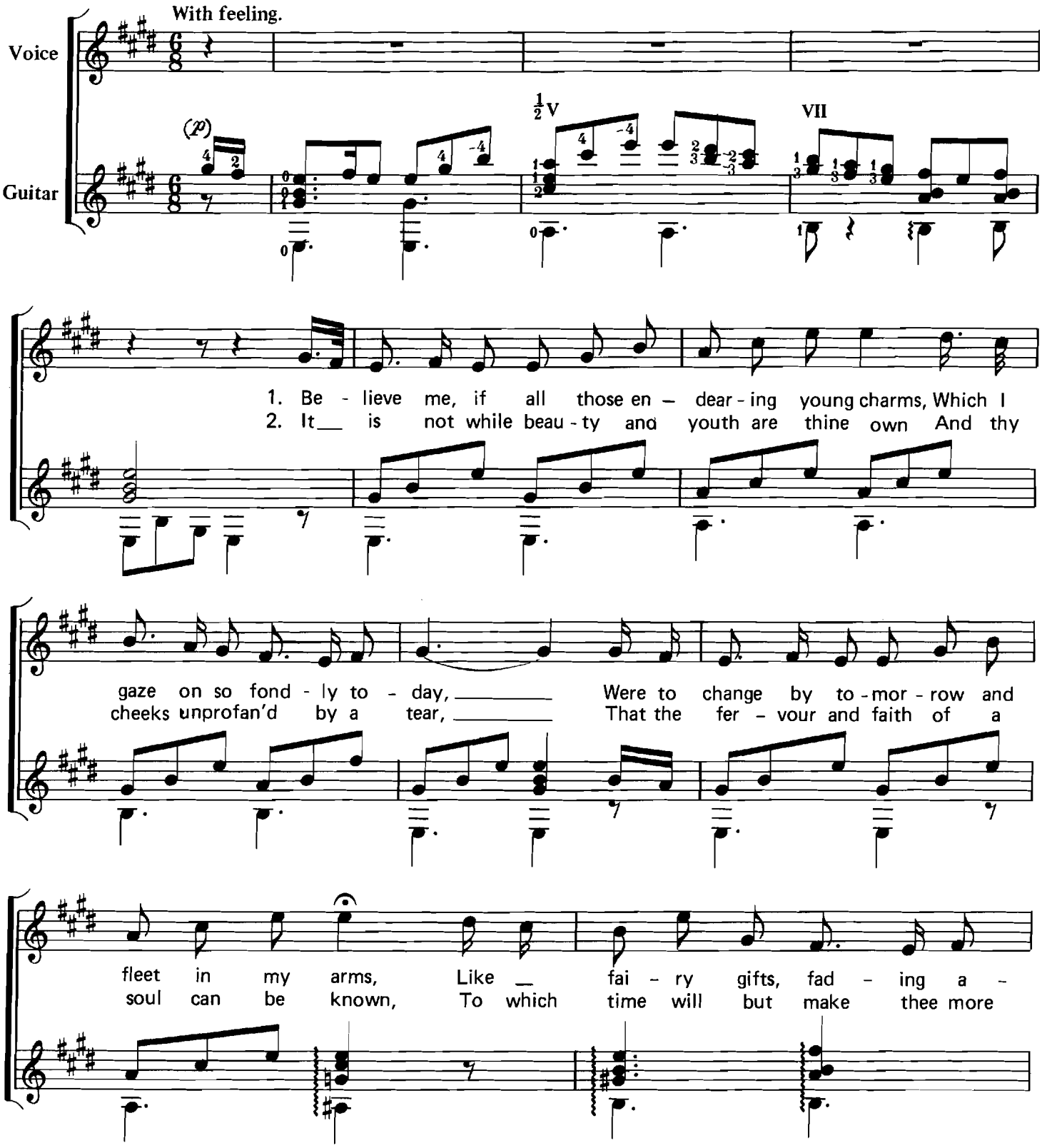
Thomas Moore.

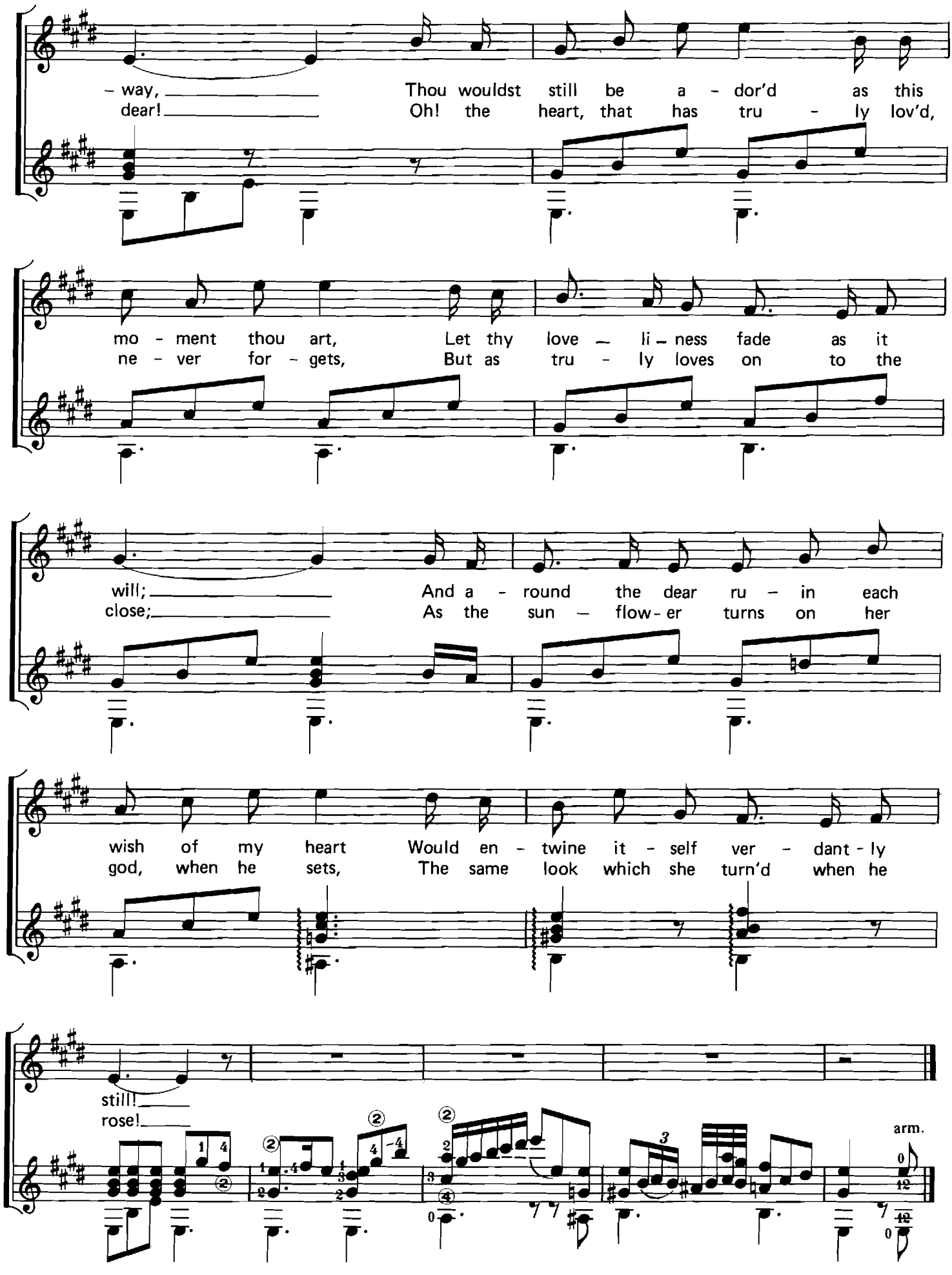
Believe Me If All Those Endearing Young Charms

Irish Air 'My Lodging is in the Cold Ground'

Words by Thomas Moore
(1779-1825)

Arranged Josepha Pratten
(1821-1895)




– way, Thou wouldst still be a – dor'd as this
dear! Oh! the heart, that has tru – ly lov'd,
mo – ment thou art, Let thy love – li – ness fade as it
ne – ver for – gets, But as tru – ly loves on to the
will; And a – round the dear ru – in each
close; As the sun – flow – er turns on her
wish of my heart Would en – twine it – self ver – dant – ly
god, when he sets, The same look which she turn'd when he
still!
rose!
arm.

à M. Holm (de Copenhague)

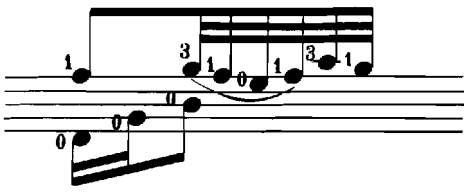
Agitato

Op. 38 No. 7

The title of Opus 38 was 'Etudes de Genre', which the introduction explains were written for "amateurs of talent and students whose memory is dear to the author". Coste recommends the use of a 7th string tuned to low D, and states that this may be substituted *very imperfectly* by the D on the 4th string. The two places where this was necessary are noted below.

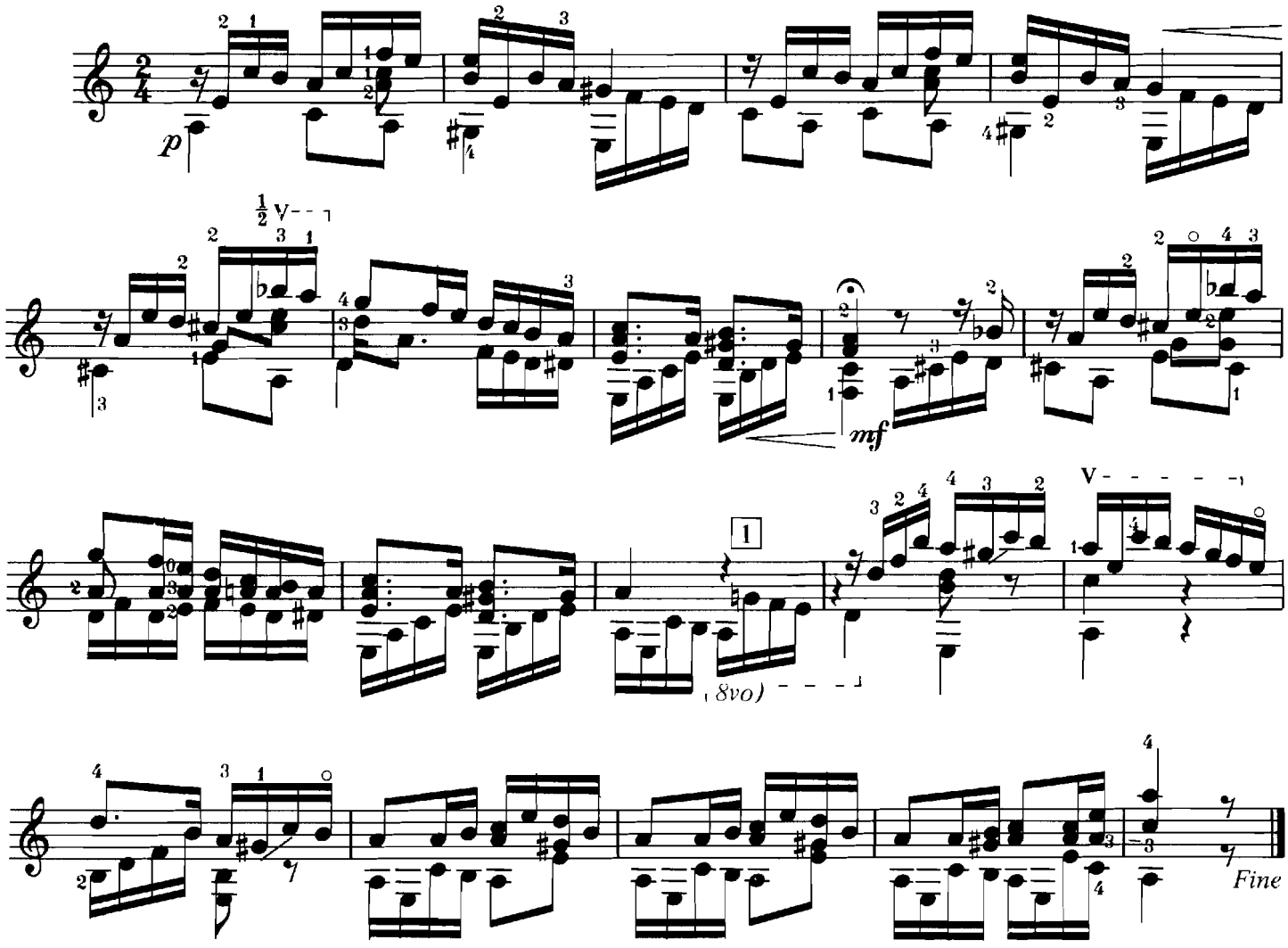
[1] *These were an octave lower in the original.*

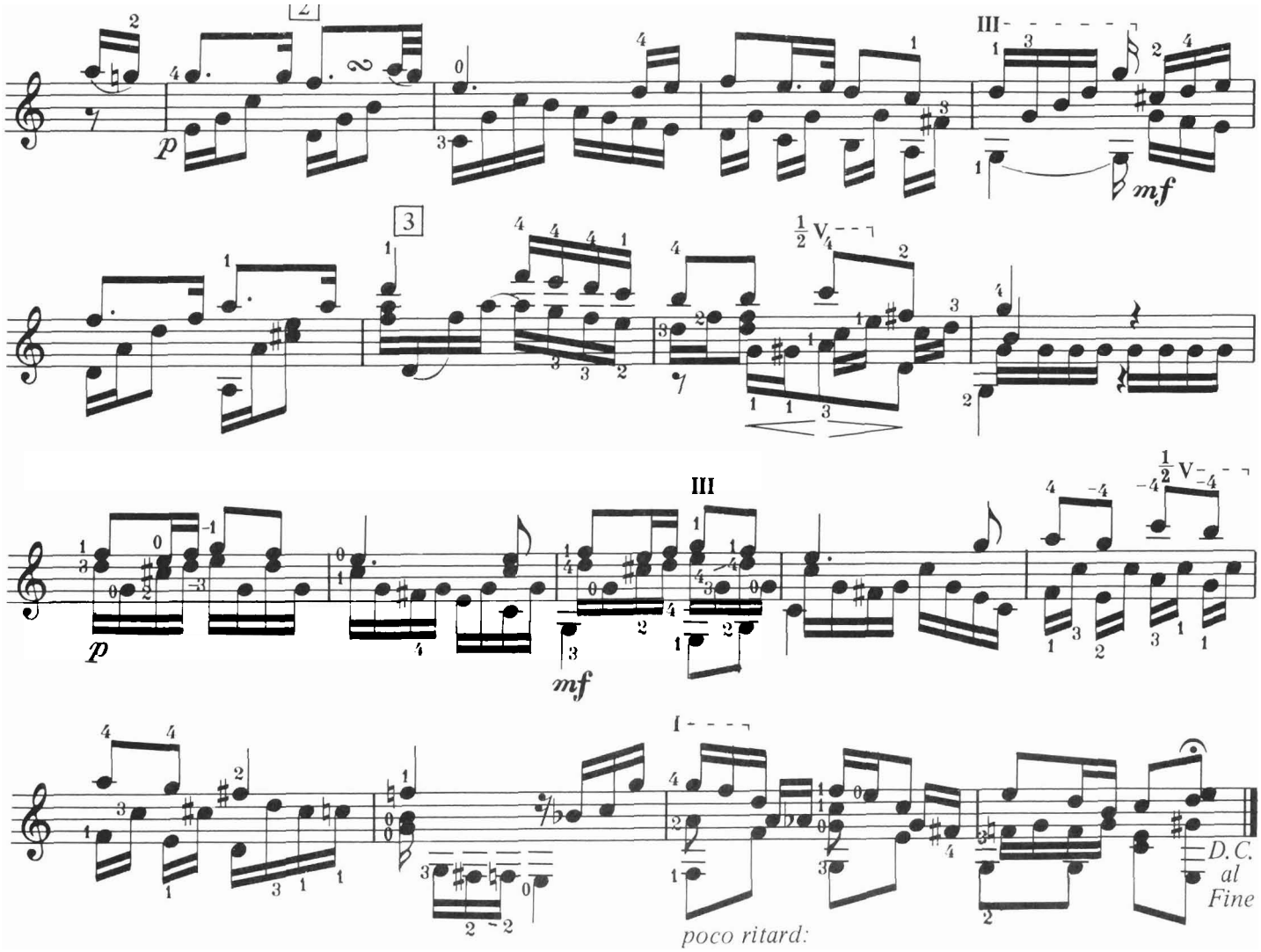
[2] *The best interpretation of the turn is probably:*



[3] *The original has a low D sustained throughout the measure.*

Napoleon Coste
(1806-1883)





An amateur player.

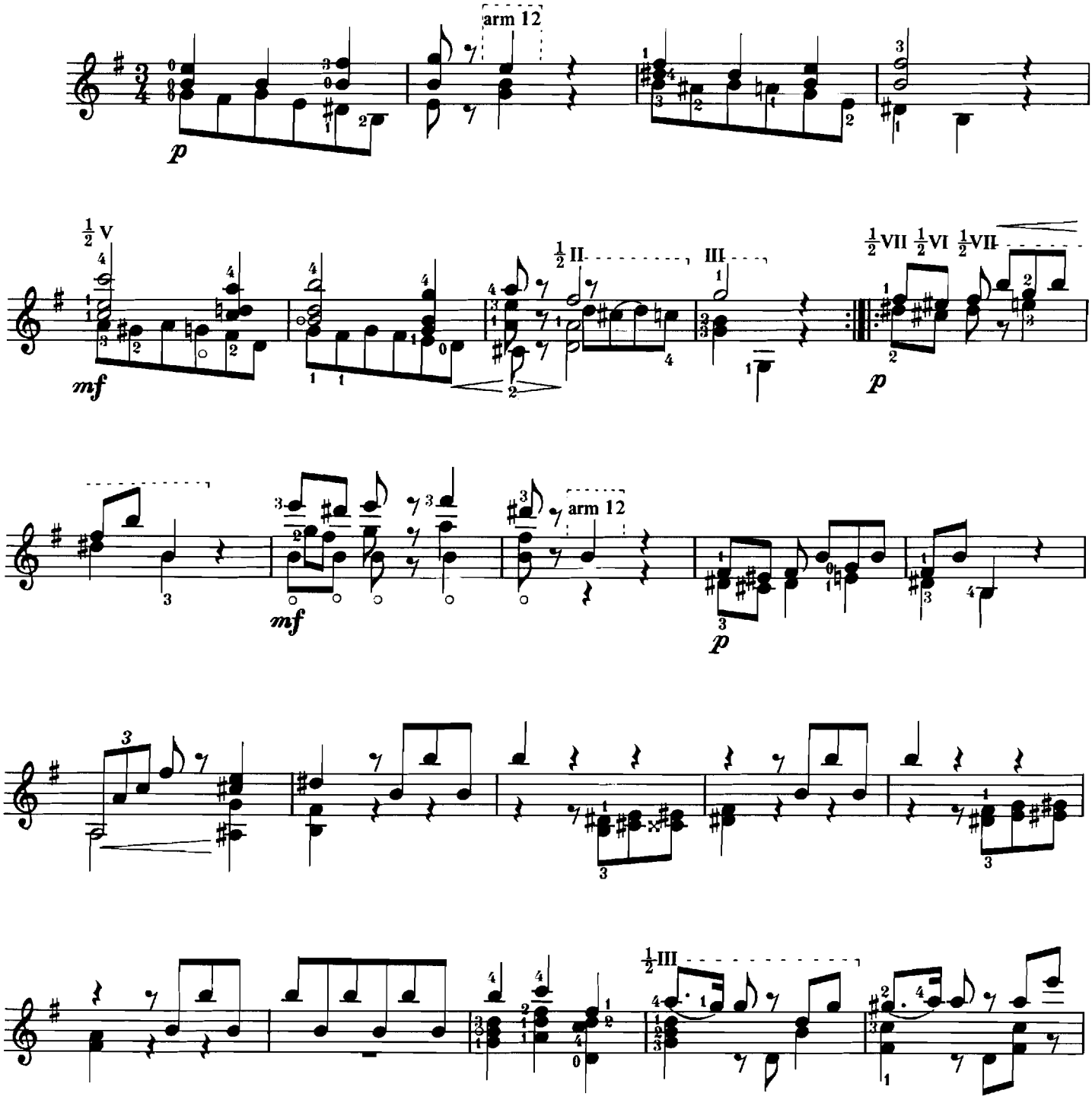
à Mme. Marsoudet (de Satins)

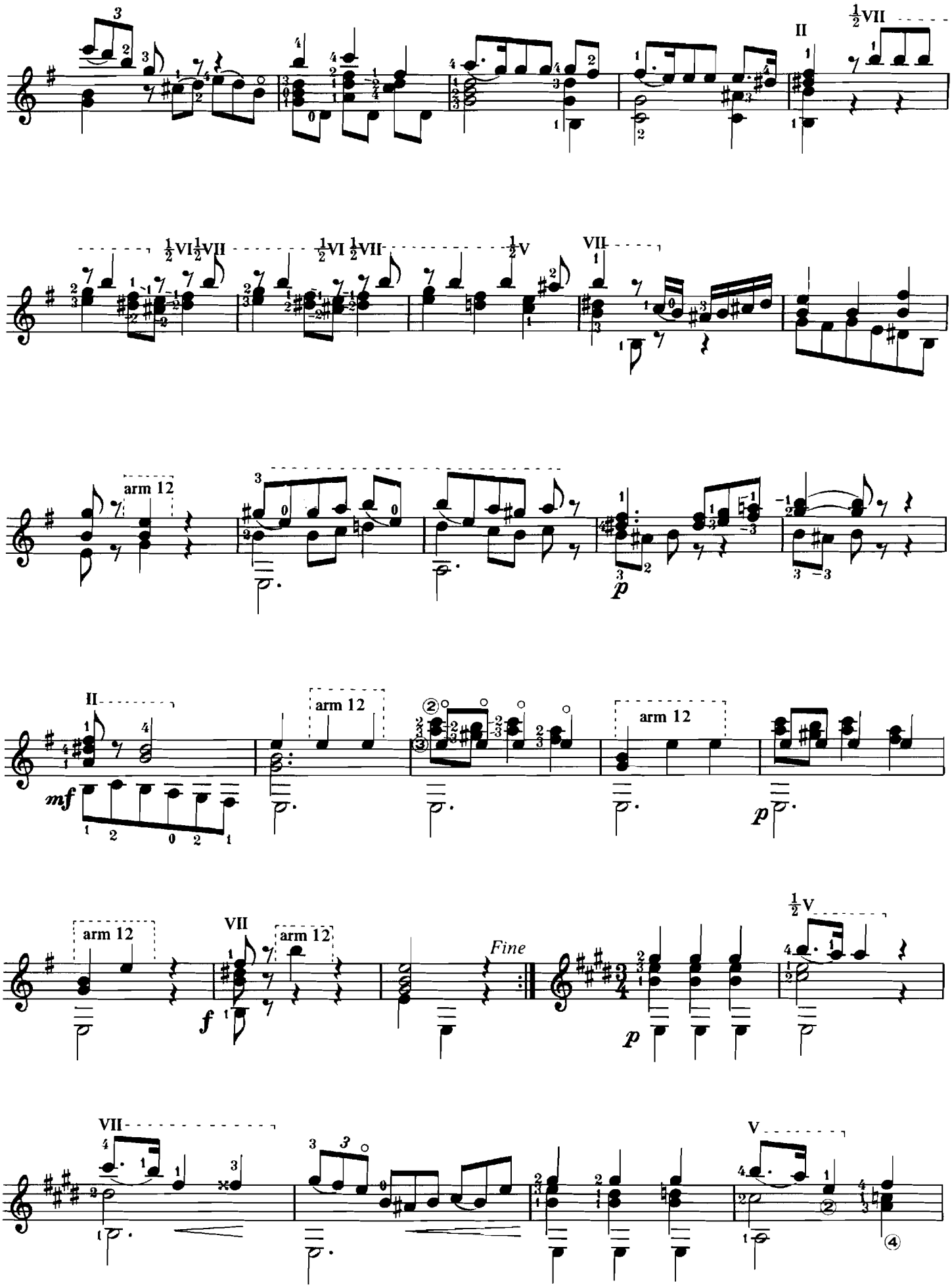
Scherzando

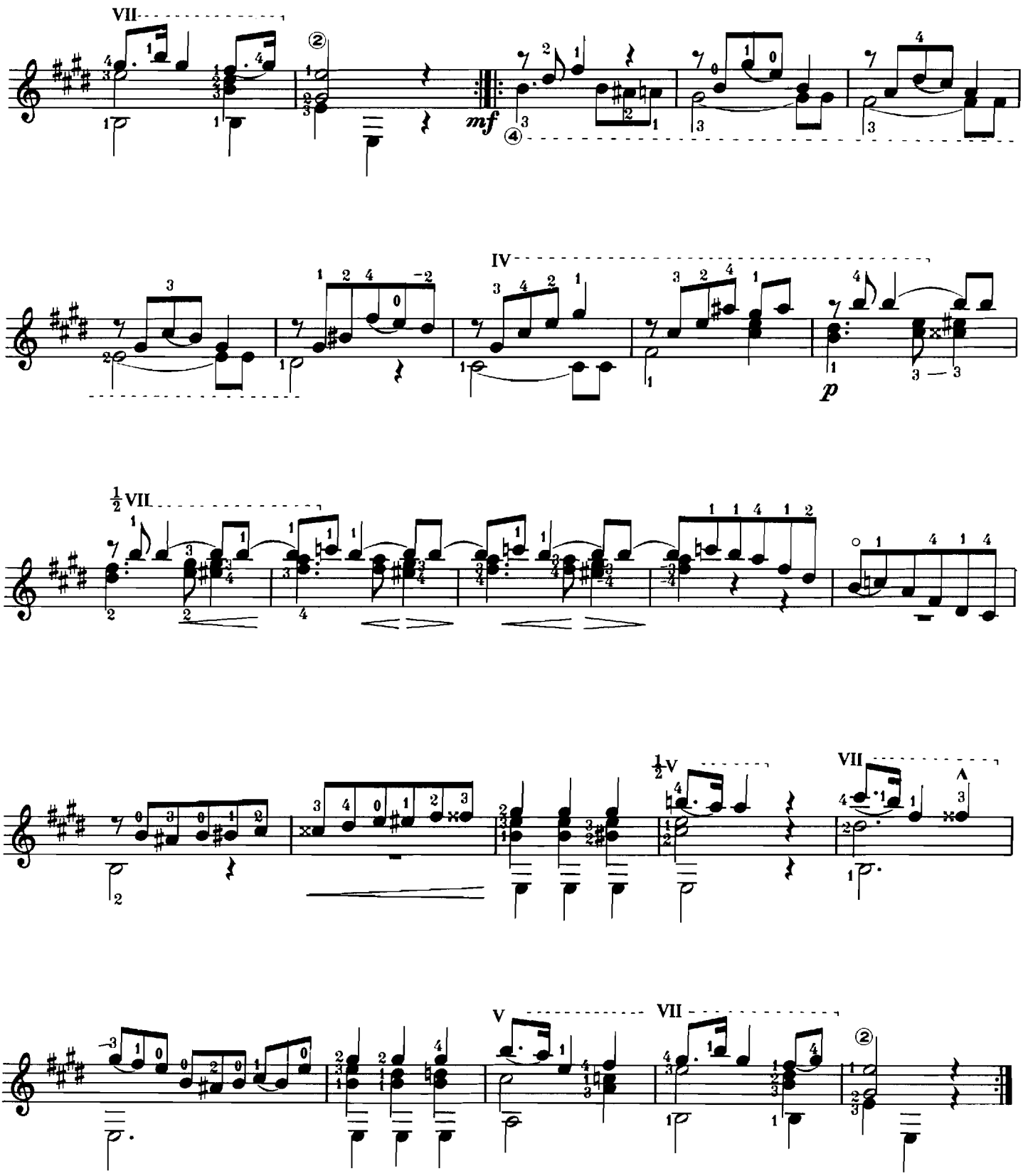
Op. 38 No. 8

This piece demonstrates Coste's knowledge and usage of the fingerboard with some interesting effects such as the pedal point open B in bar 11. The original is very fully fingered, and the technical difficulties are few.

Napoleon Coste
(1806-1883)




II
½VII
½VI ½VII
½VI ½VII
½V
VII
arm 12
p
II
mf
arm 12
arm 12
p
arm 12
VII
arm 12
f
Fine
½V
p
VII
V


VII
mf
IV
p
½ VII
½ V
VII
V
VII

à M. Adan (de Bruxelles)

Allegro Moderato

Op. 38 No. 23

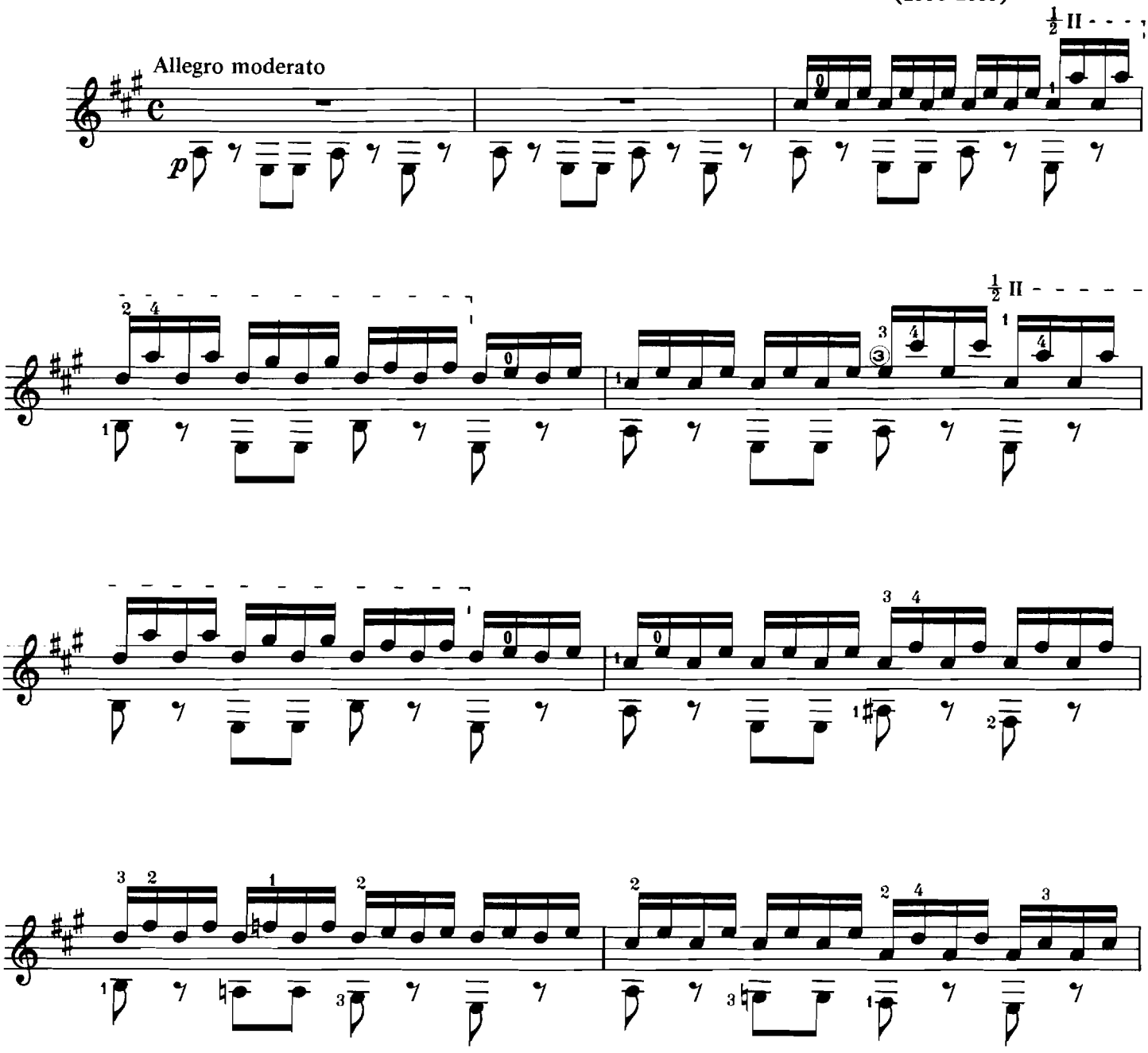
This is a charming study which calls for practice of the arpeggio pattern until there is an even and consistent flow. If played up to tempo and with neat execution it becomes an interesting showpiece.

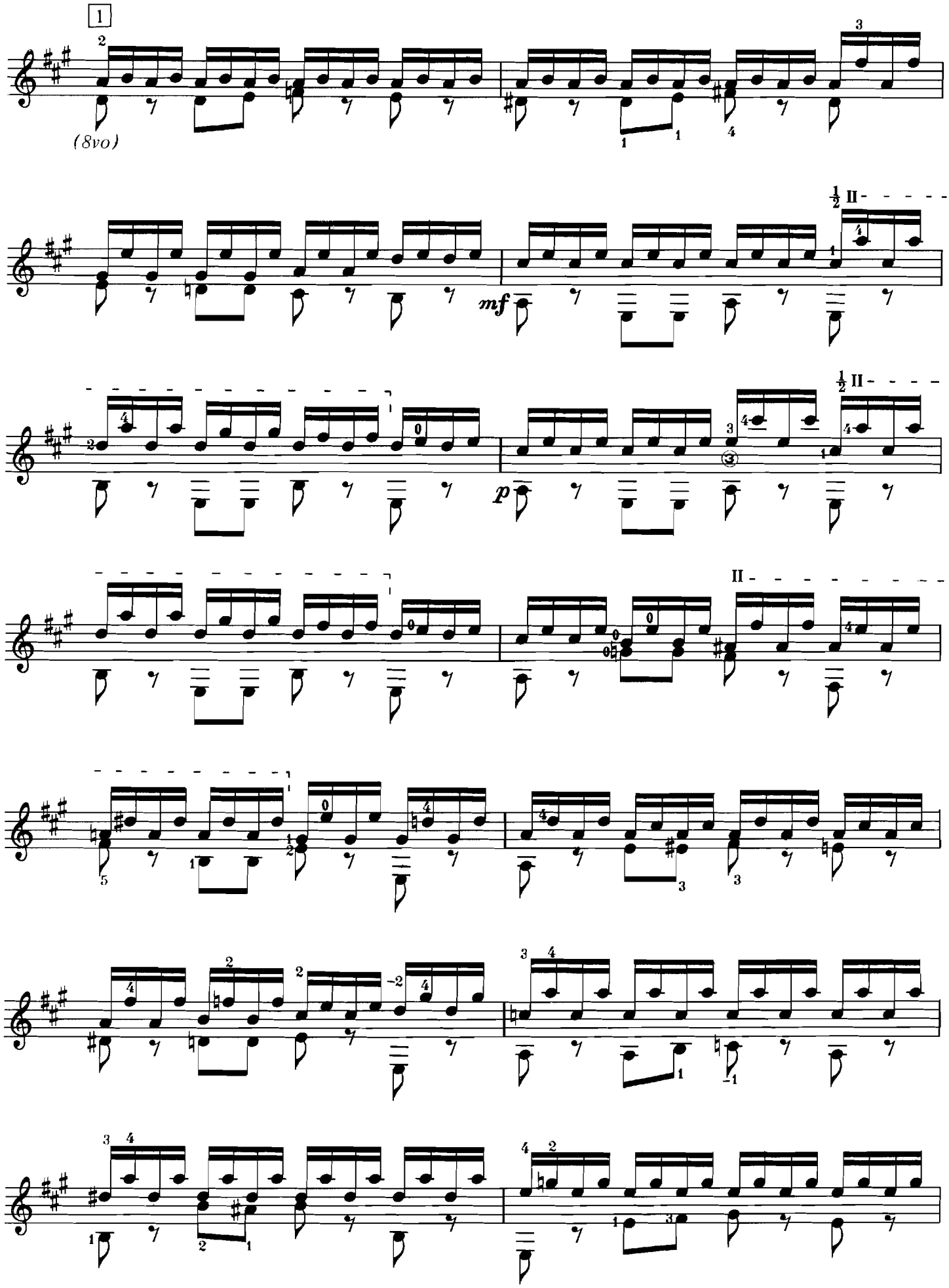
[1] *The original has a low D.*

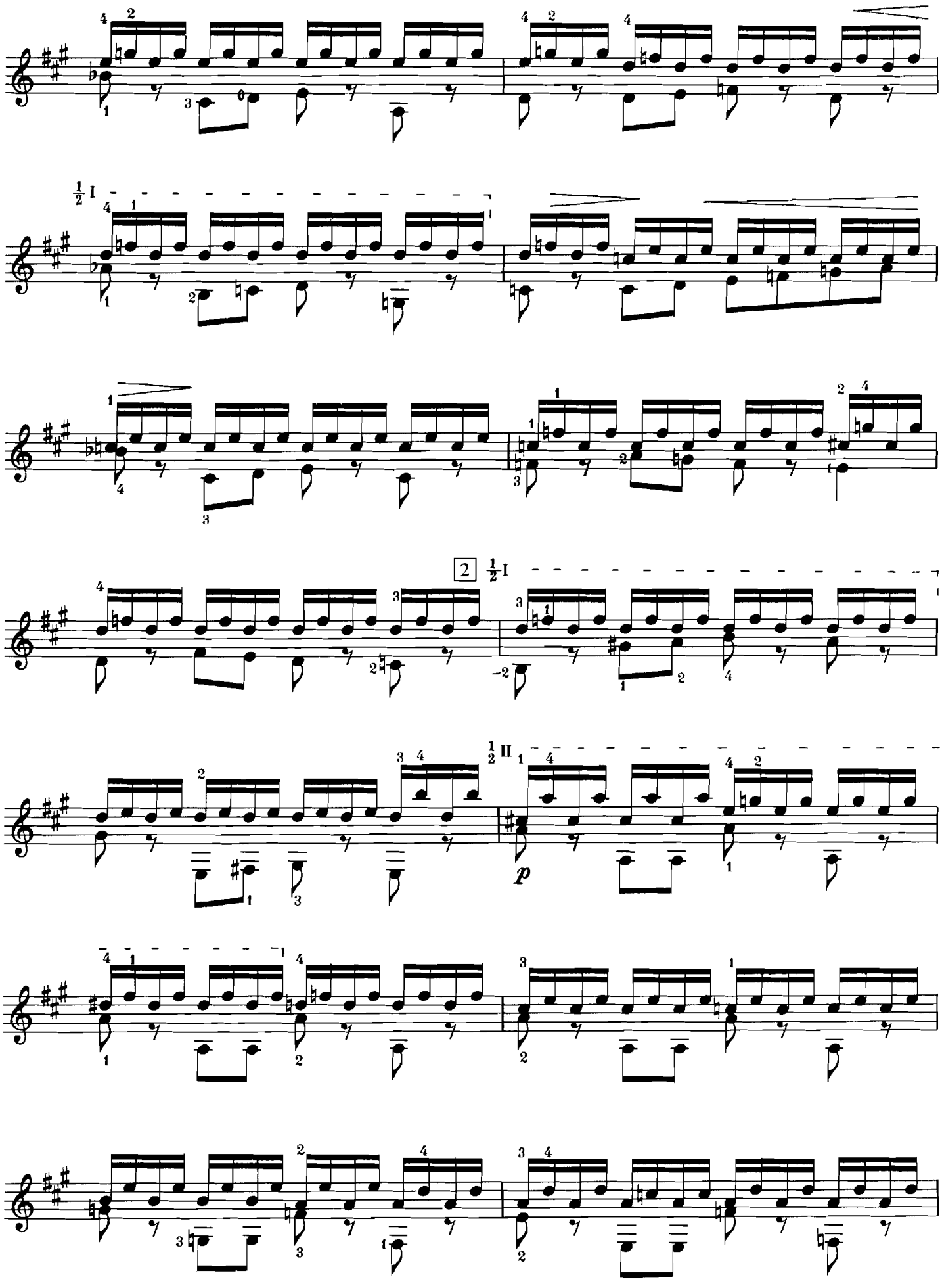
[2] *Unfortunately Coste did not specify where the fourth finger changes to the third on the upper D. I prefer to change on the last beat of the measure as shown.*

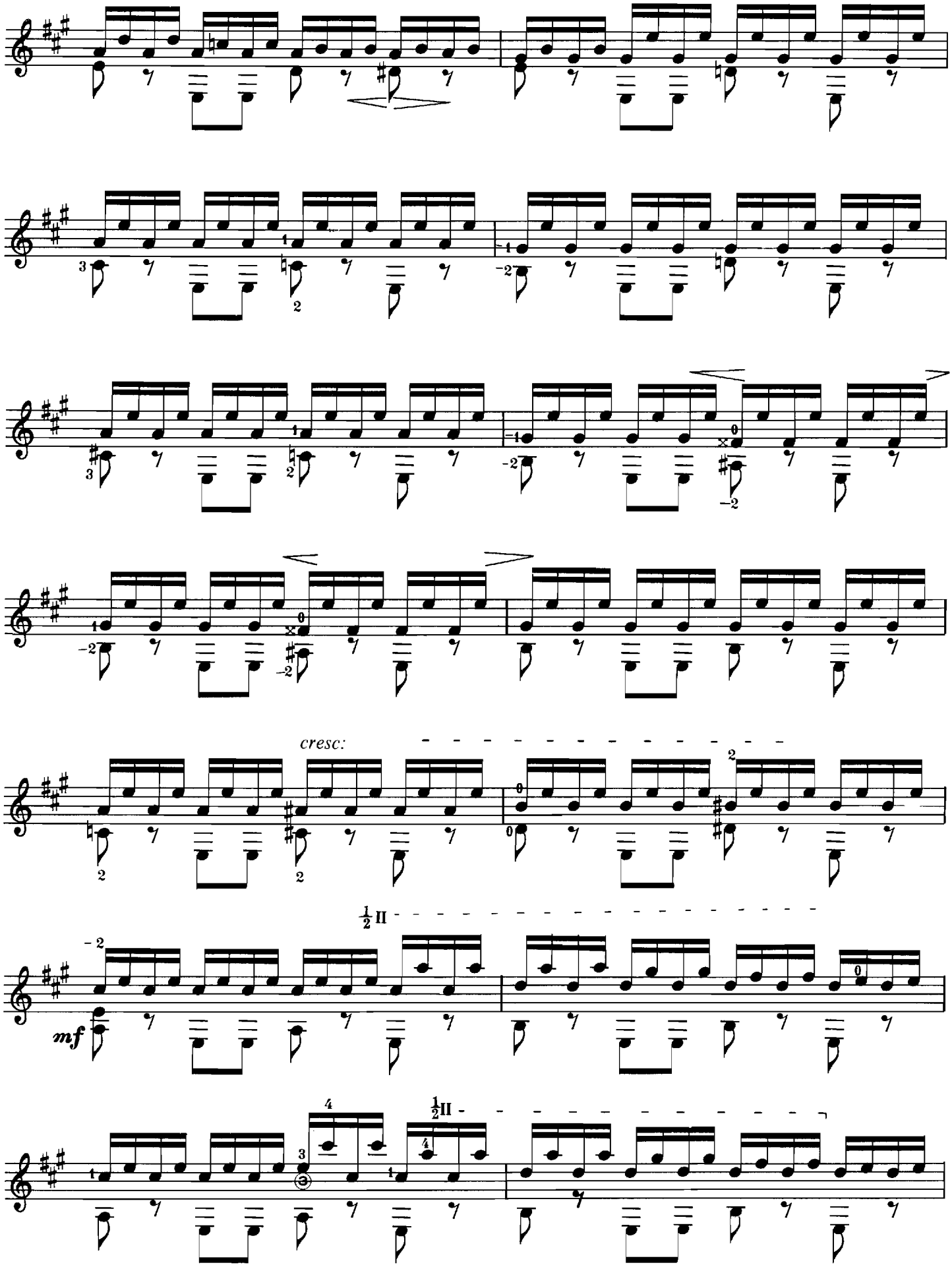
[3] *The original has a low D.*

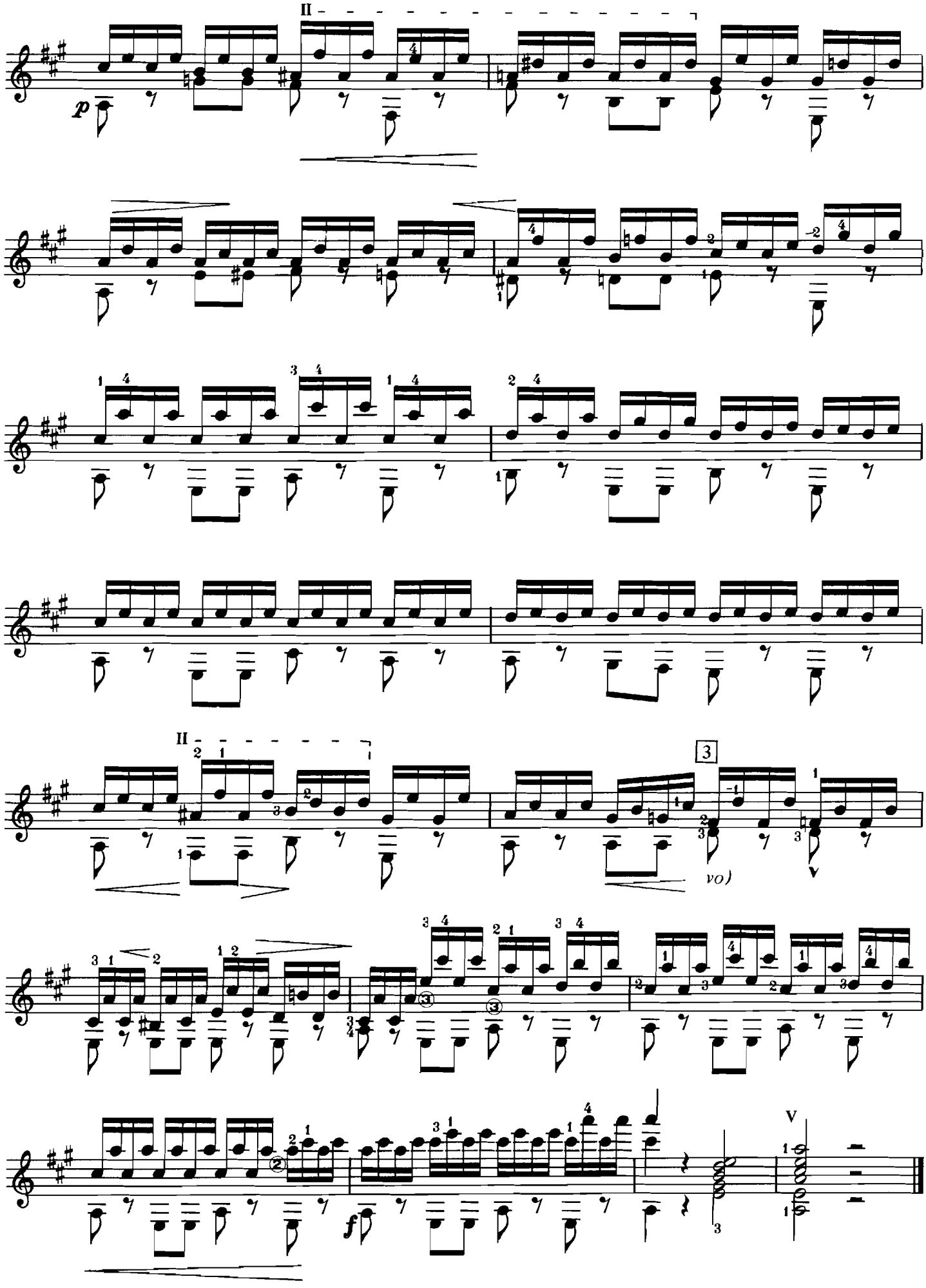
Napoleon Coste
(1806-1883)




1
(8vo)
mf
p


½ I
2
½ I
½ II
p


cresc:
½ II
mf
4
½ II

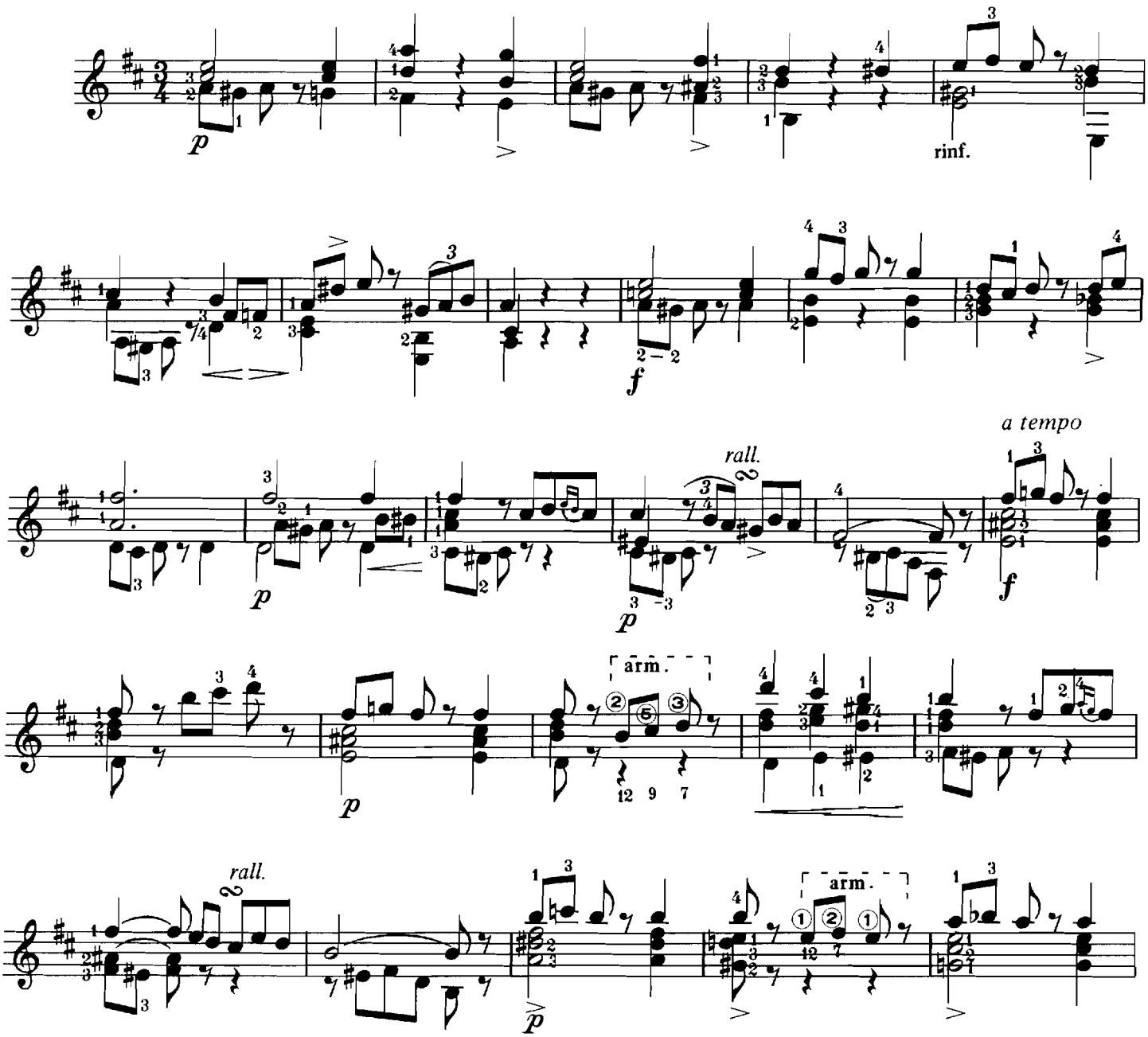

II
p
II
3
vo)
V
f

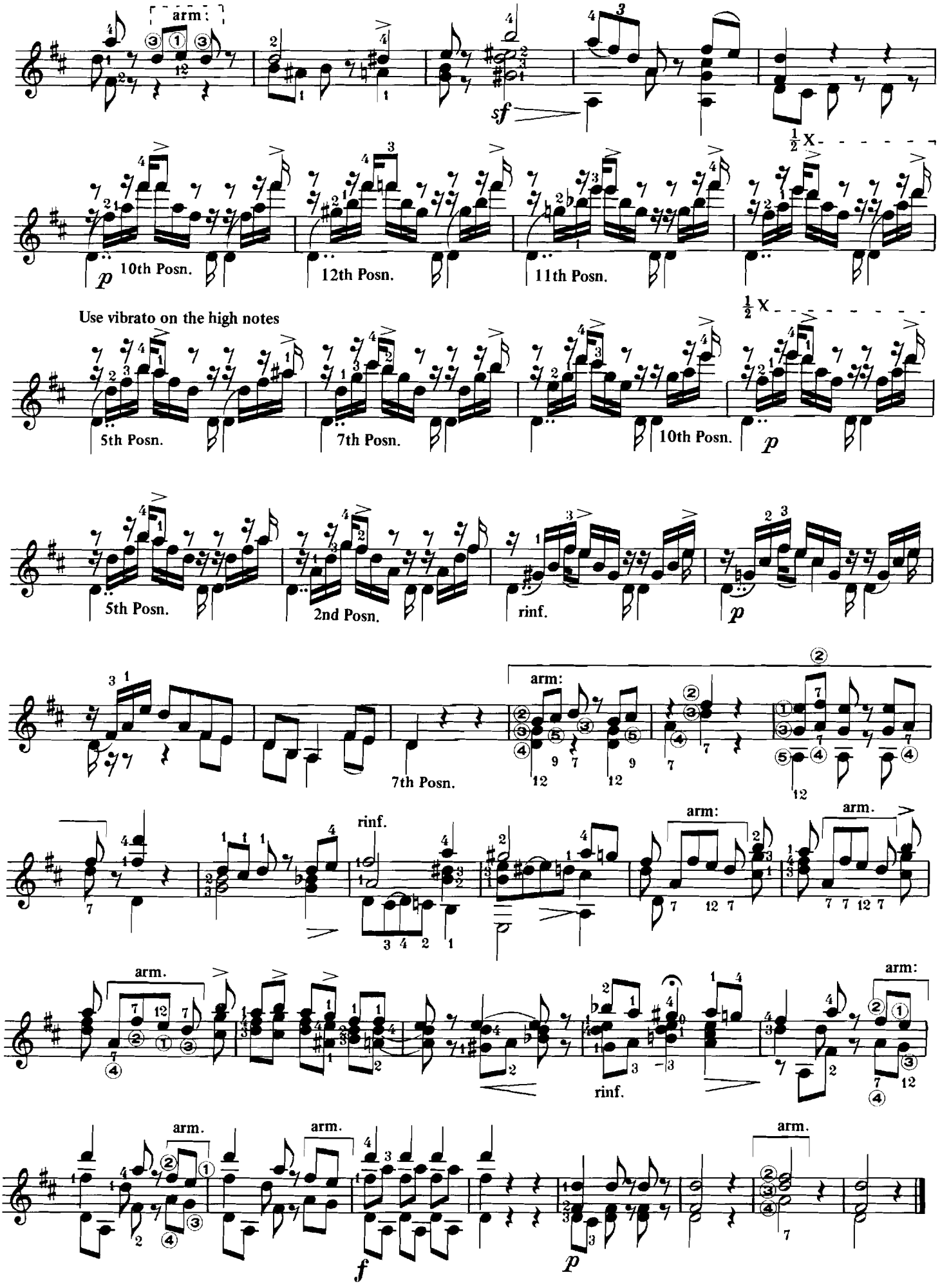
Méditation de Nuit

from the Sor/Coste Method

In spite of the apparent complexity of the score this is not a difficult piece to play and contains some most attractive effects. The study was intended as a practice of harmonics about which Coste writes; "It is necessary to be very moderate in the use of harmonics using them in short phrases in dialogue with the instrument's natural sounds, and choosing for preference those which sound the most clearly. The following study is offered as an example of a piece not composed for the purpose of introducing harmonics, but rather one where their inclusion came naturally".
I have added string indications so that there is no ambiguity about the location of the natural harmonics.

Napoleon Coste
(1806-1883)




arm:
sf
p
10th Posn.
12th Posn.
11th Posn.
½ X
Use vibrato on the high notes
5th Posn.
7th Posn.
10th Posn.
p
5th Posn.
2nd Posn.
rinf.
p
7th Posn.
arm:
12
12
12
rinf.
arm:
arm.
7 12 7
7 7 12 7
arm.
arm:
rinf.
arm.
arm.
arm.
f
p

à mi buen amigo D. Francisco Corell, Ptro.

Prelude No. 1

The name of Francisco Tárrega may be joined with those of Fernando Sor and Mauro Giuliani as representing major pioneers in the history of the guitar. Although Tárrega's compositions were simple in form and of an unpretentious nature, their romantic charm has made them popular with guitarists everywhere.

The two publishers concerned with Tárrega's work during his lifetime were Antich y Tena of Valencia, and Vidal Llimona y Boceta of Barcelona. The Valencia publications comprise a dozen editions containing from one to three pieces, and these were combined into two collections of six editions each. In his biography *Tárrega, Ensayo Biografico* Emilio Pujol states that the Valencia collections were published in 1902 and 1903 and the Barcelona collection in 1907.

The rights to all these editions were acquired by Orfeo Tracio of Barcelona, and since the same plates were used these publications represent an unaltered reprint of the original editions.

After Tárrega's death a large number of posthumous works were published to fill the demand for more Tárrega works. On the whole these lack the complete fingering and careful editing of the original editions, representing as they do works not finally prepared for publication by the composer nor proof-read by him following the engraving of the plates. To quote from Emilio Pujol*; "Other editions have been liberally published in different countries and especially in South America; but like all of those published since 1909 they would have to be very carefully reviewed (merecerían ser cuidadosamente revisadas)".

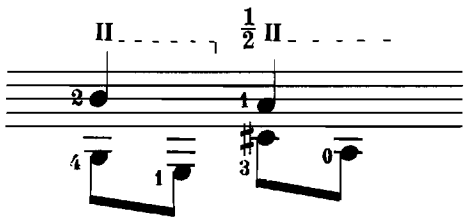
I have included four original compositions and one transcription from the original Antich y Tena publications, and take this opportunity to present them in unaltered form except for the Romanized numbers for the bar indications. Tárrega did not distinguish between half and full bar in these editions so any half-bar signs are editorial.

The Prelude below is one of the Antich y Tena publications. Technically easy once the positions are established the piece affords a melodious and pleasant way to explore the fingerboard.

[1] *The D is played by a hammer stroke of the left hand alone. This is a weak form of slur, but is used occasionally where the more conventional form is inconvenient or impossible. The same applies to the third string C which follows.*

[2] *The indication here is for a phrasing mark rather than a slur. The* portamento *may be used to help link the B♭ to the D.*

[3] *As the final A in this measure cannot be played with a full bar in place it is necessary to change to a half bar for the second beat, i.e.*

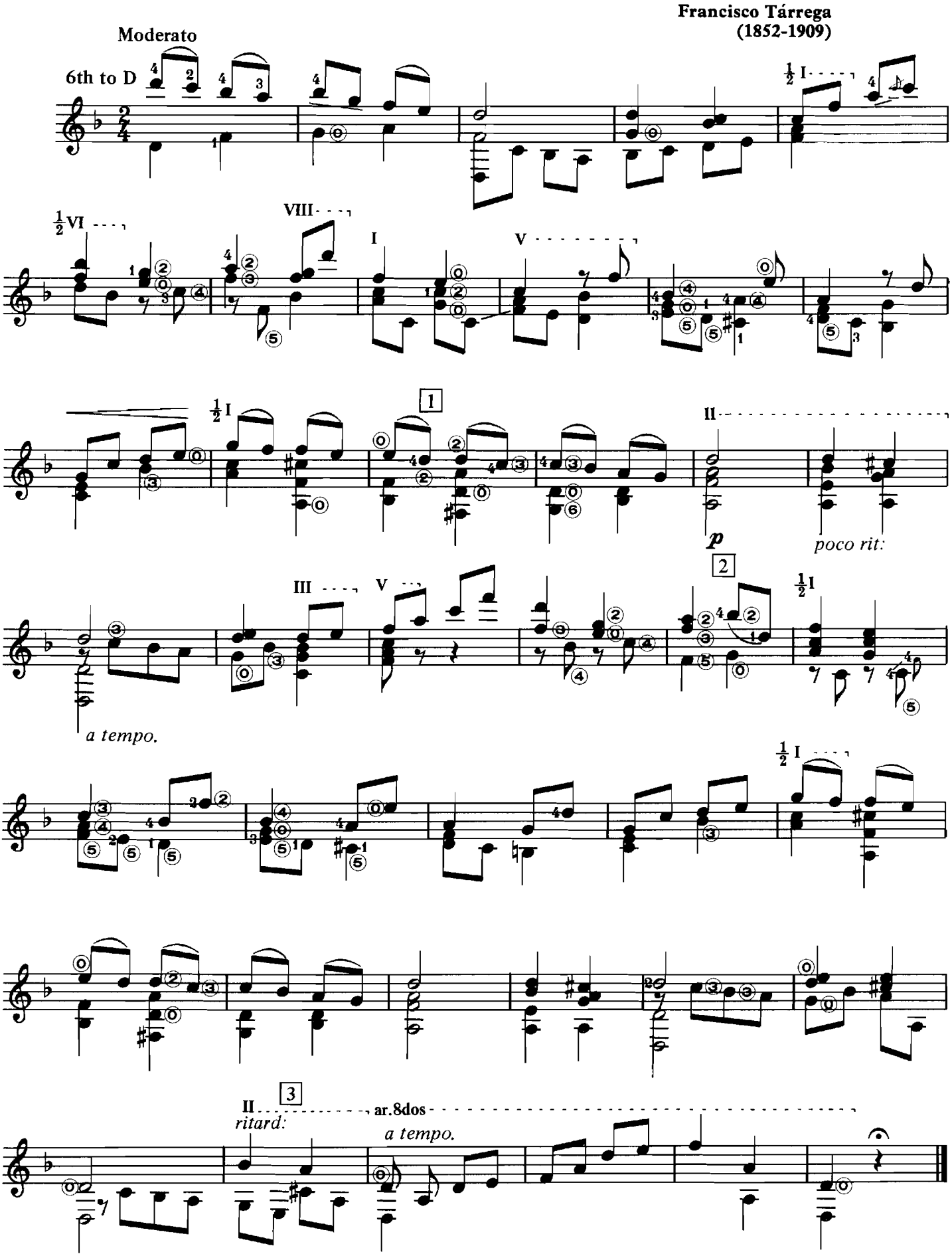


As noted above, Tárrega did not distinguish between half and full bars in his notation.

*Op. cit. p. 267

Prelude No. 1

Francisco Tárrega
(1852-1909)

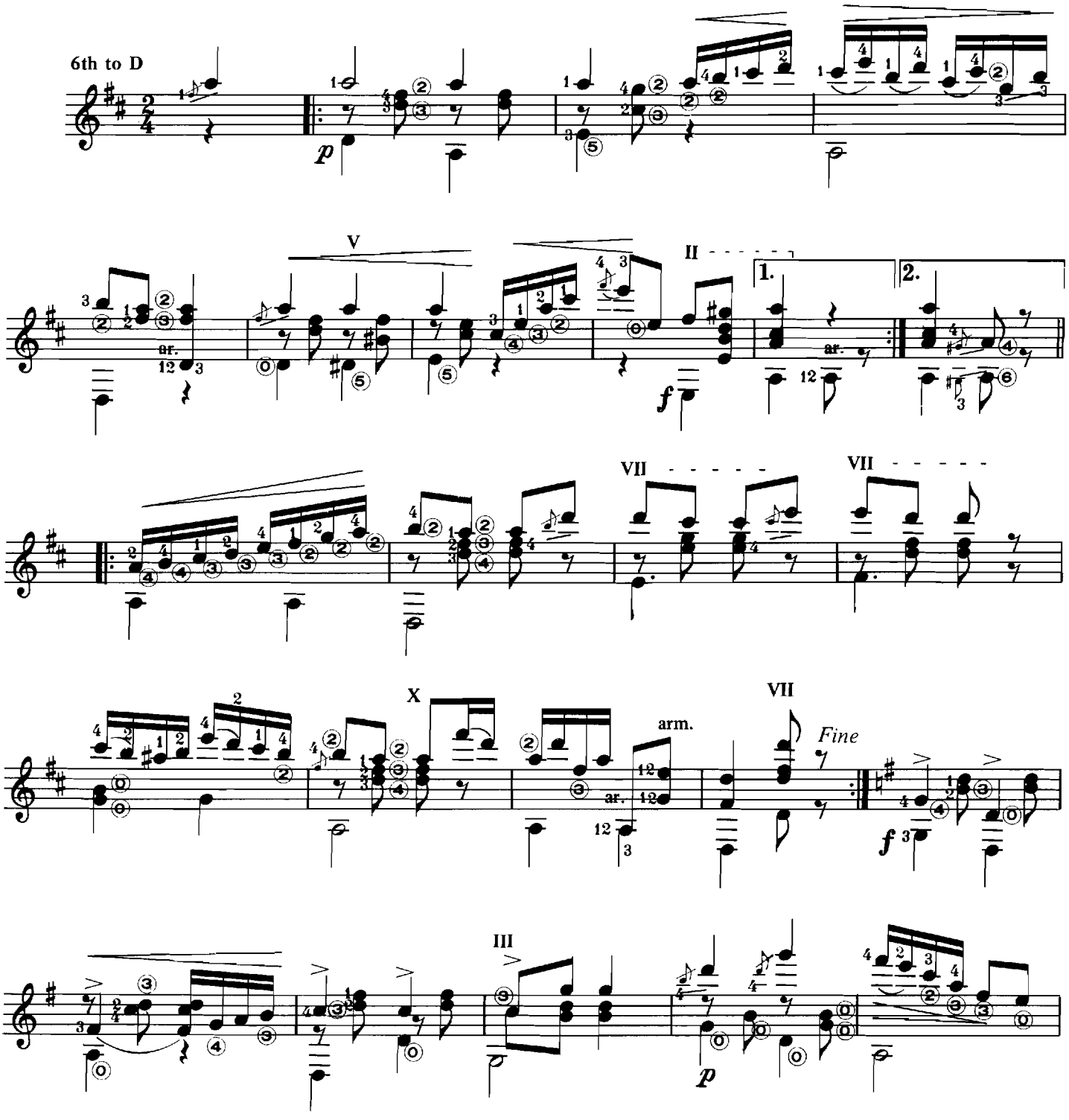


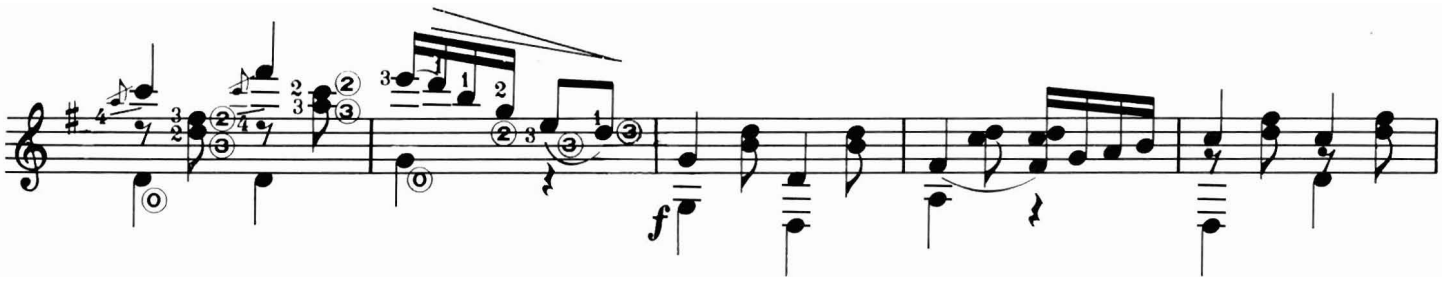
à la Dr. Rosita Gonzalez de Melo

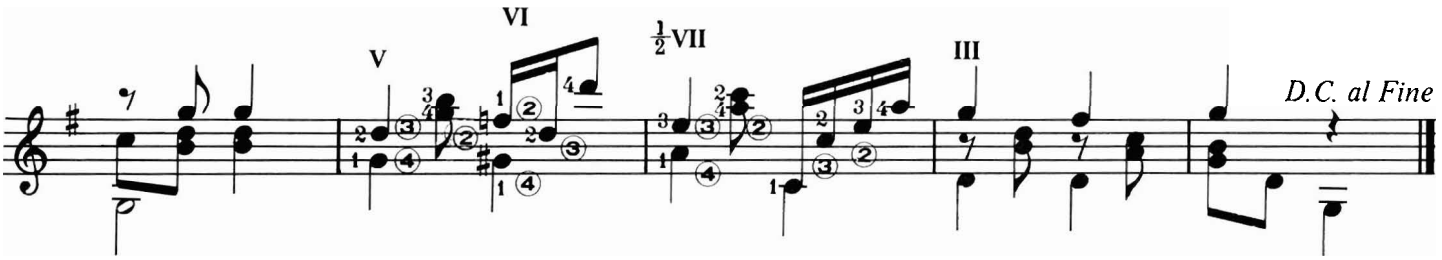
Rosita, Polka

From the second Antich y Tena collection this piece explores the upper reaches of the fingerboard but presents no particular technical difficulty. It should be played rhythmically to bring out the dance feeling of the polka.

Francisco Tárrega
(1852-1909)







Polka.

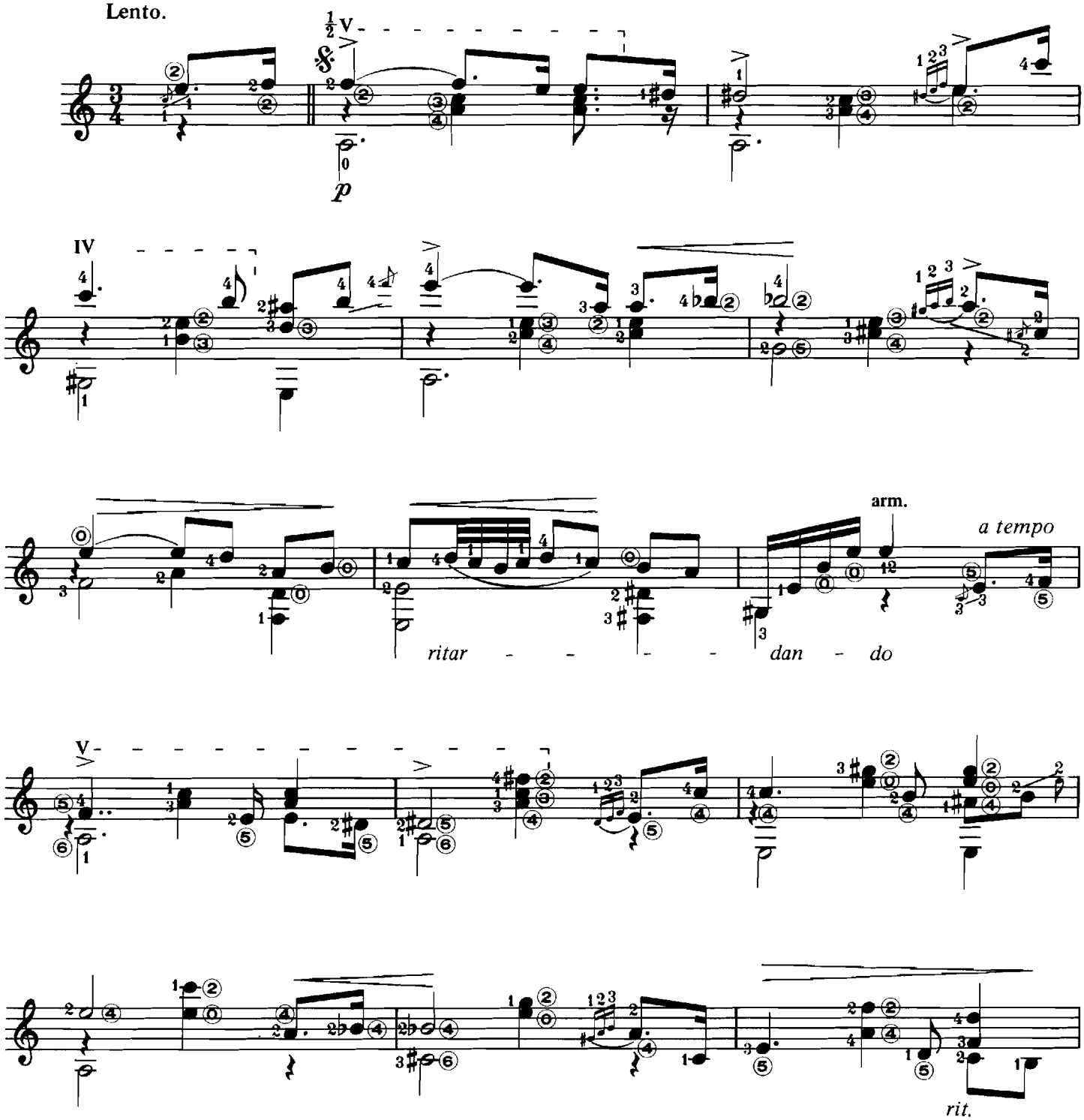
a mi queridisimo D. Santiago Gisbert

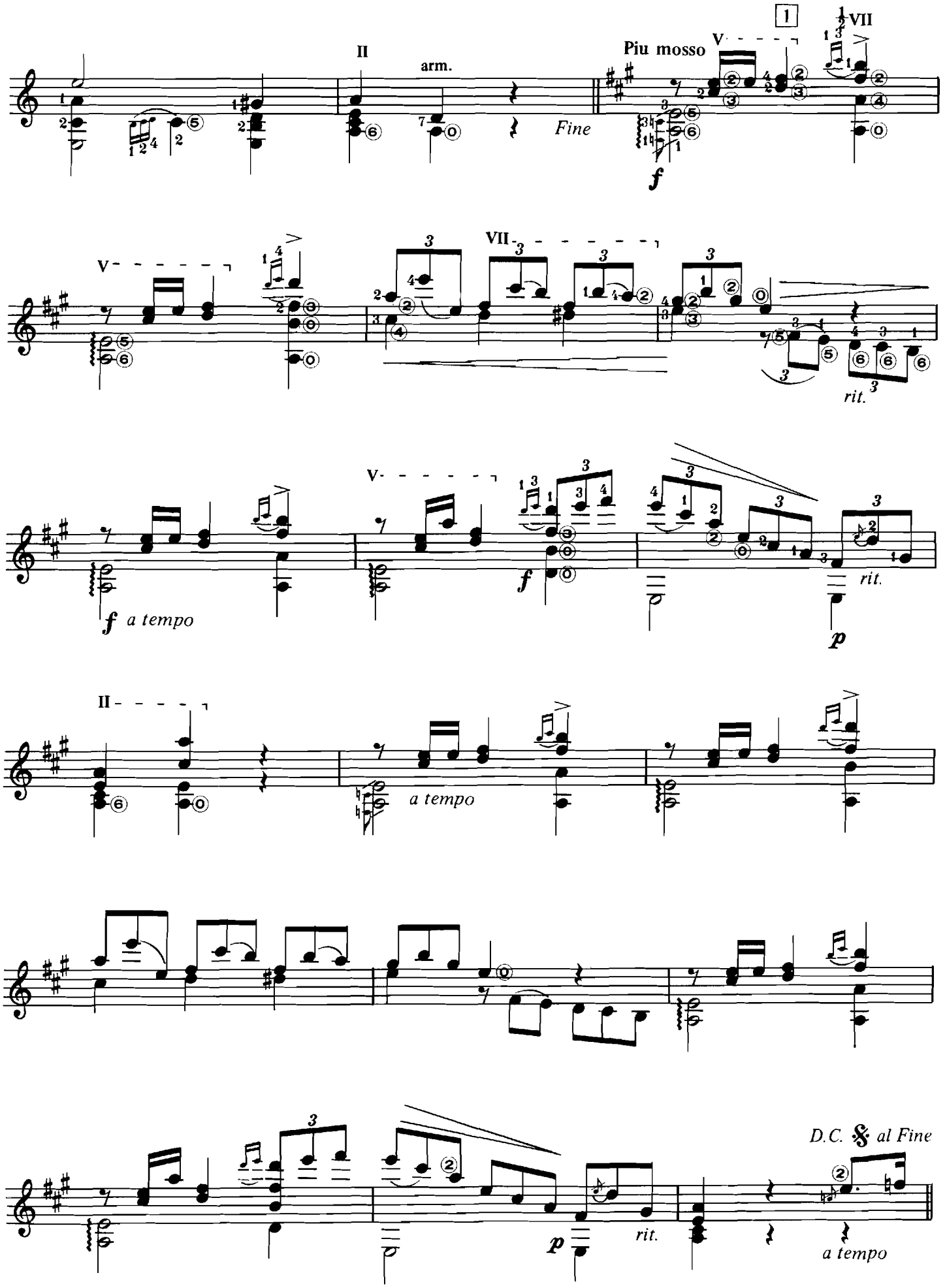
Marieta, Mazurka

Originally published with Rosita as a single edition Marieta also has a strong element of the dance to it. The Mazurka has a measured beat, rhythmic but stately rather than fast. This is one of those miniatures of great charm for which Tárrega is justly celebrated.

1 *The 2 on the D here may well be a misprint for a more logical 3.*

Francisco Tárrega
(1852-1909)




II
arm.
Fine
Piu mosso
1
V
VII
f
V
VII
rit.
V
f
a tempo
f
rit.
p
II
a tempo
p
rit.
D.C. 𝄋 al Fine
a tempo

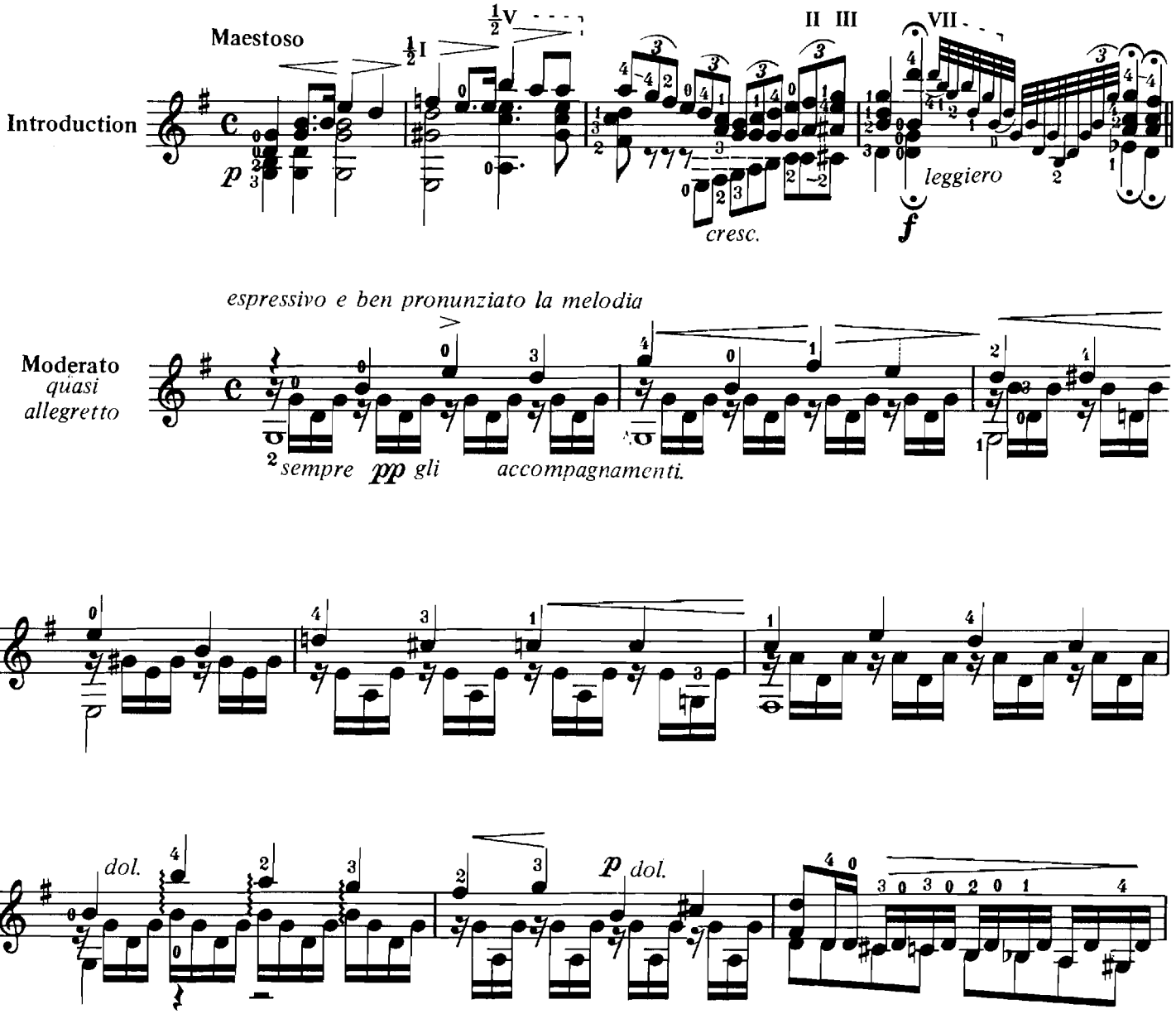
à mon ami Charles Haslinger

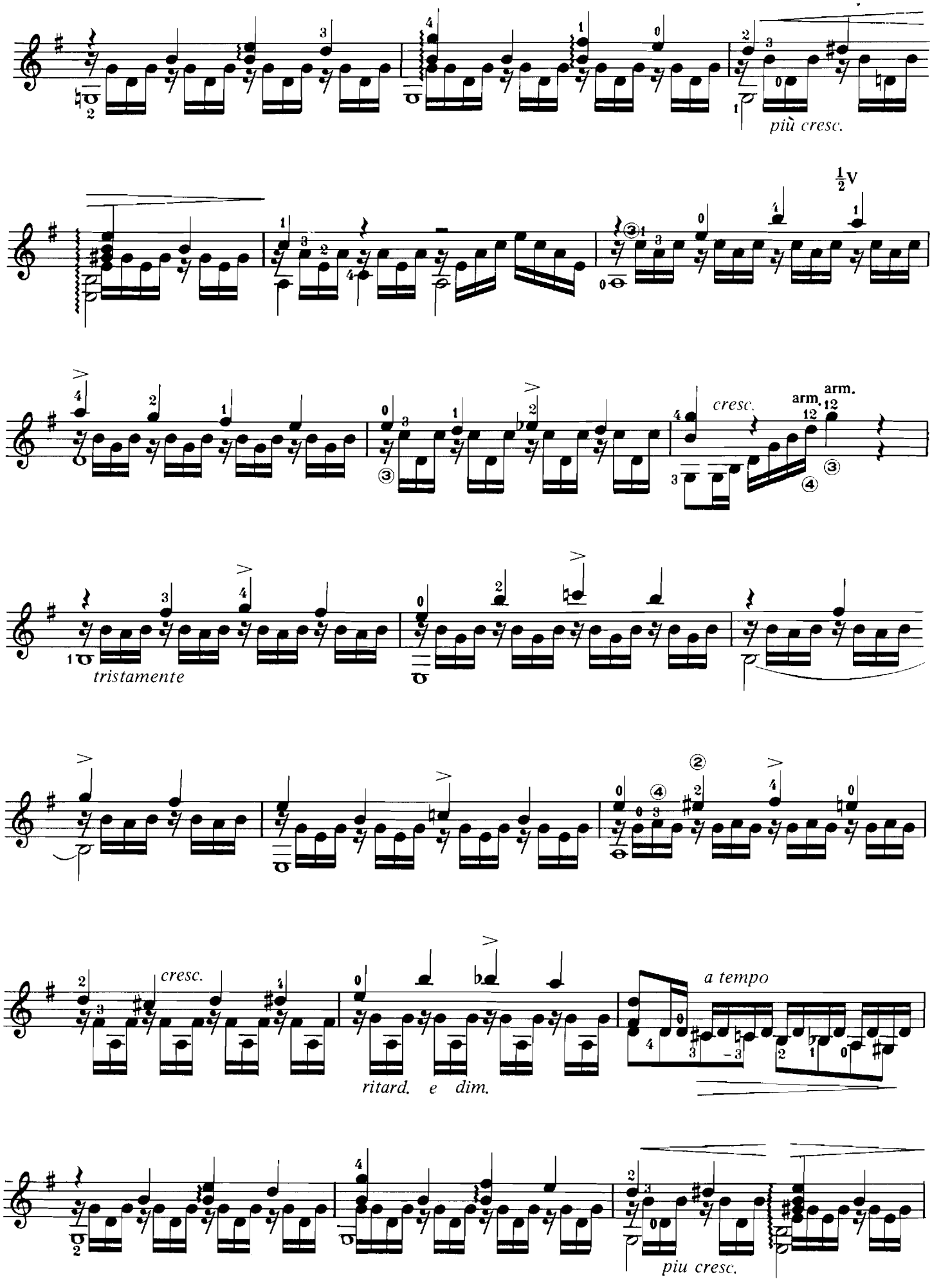
An Malvina

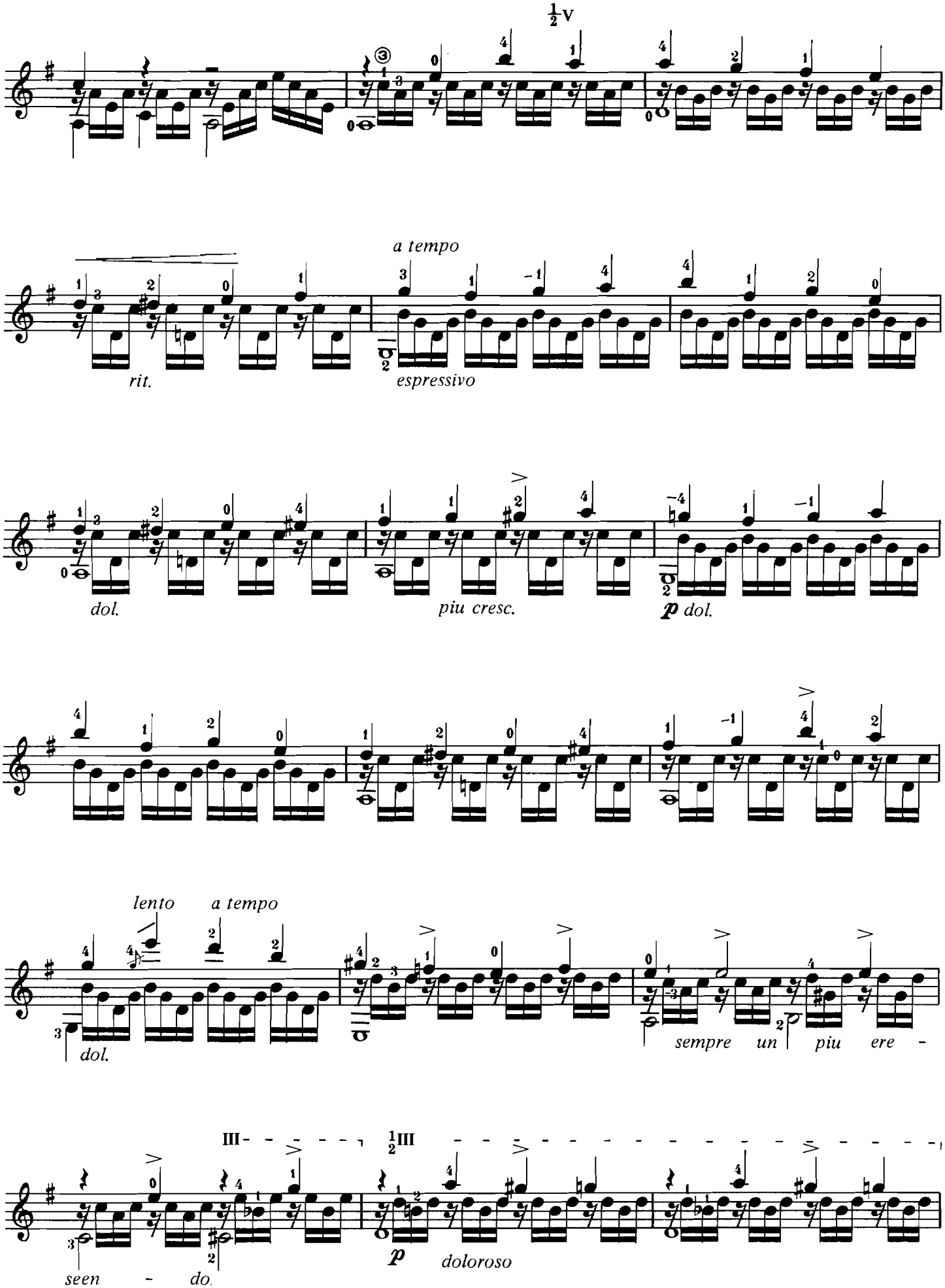
'Bardenklange', Op. 13 No. 1

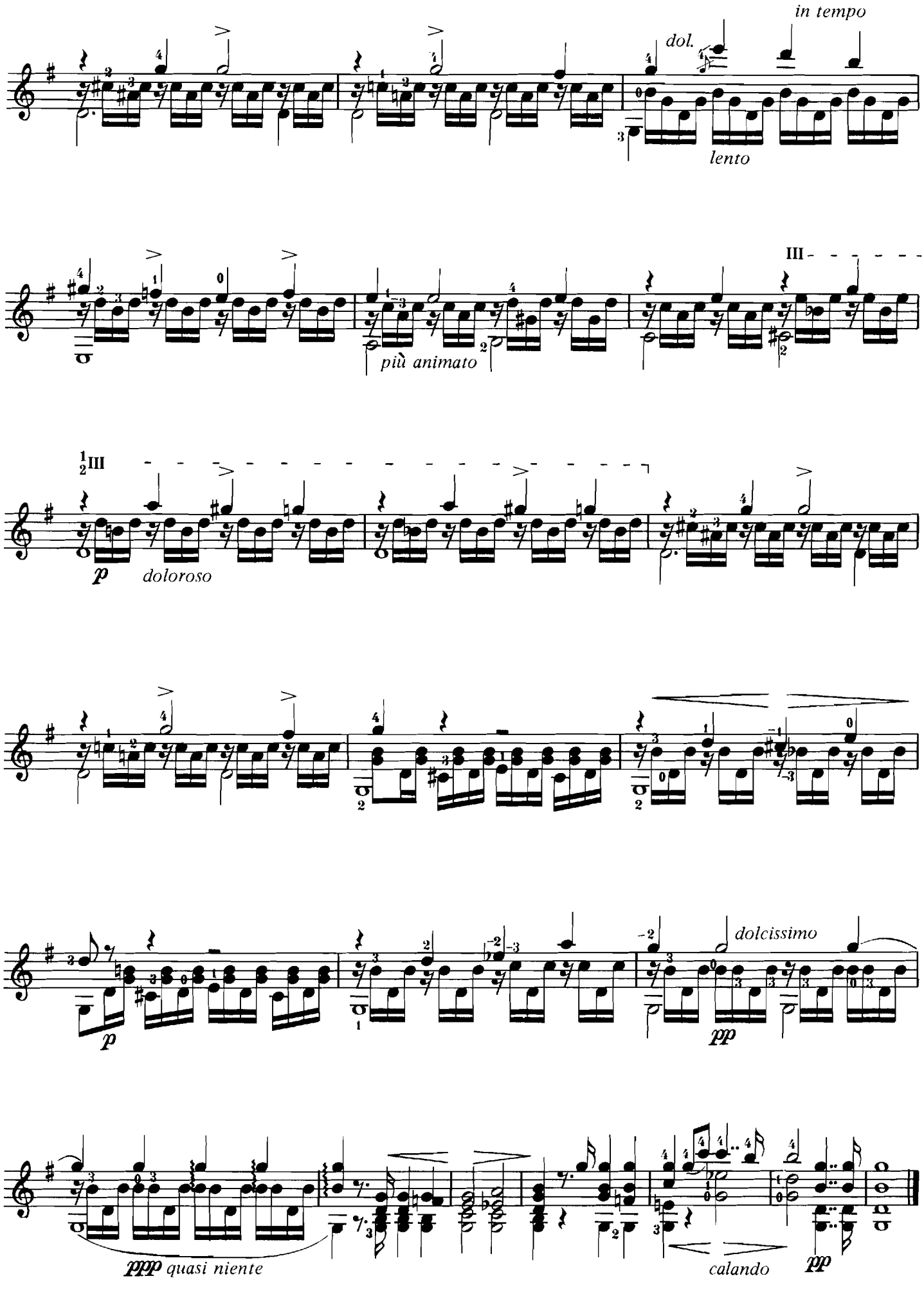
The 'Bardenklange', or 'Music of the Bards' comprised a series of fifteen sheet music publications of a romantic nature published originally by Tobias Haslinger and later by his widow and son to whom this piece is dedicated. The style is reminiscent of the successful arpeggiated concert studies of Dionisio Aguado.
The composer calls for a well articulated and expressive melody above a *pianissimo* accompaniment.

Johann Kaspar Mertz
(1806-1856)




più cresc.
½V
cresc.
arm.
arm.
tristamente
cresc.
ritard. e dim.
a tempo
piu cresc.


½V
a tempo
rit.
espressivo
dol.
piu cresc.
p dol.
lento
a tempo
dol.
sempre un piu ere -
III
½III
p
doloroso
seen - do.


in tempo
dol.
lento
III
più animato
½III
p
doloroso
dolcissimo
pp
ppp quasi niente
calando
pp

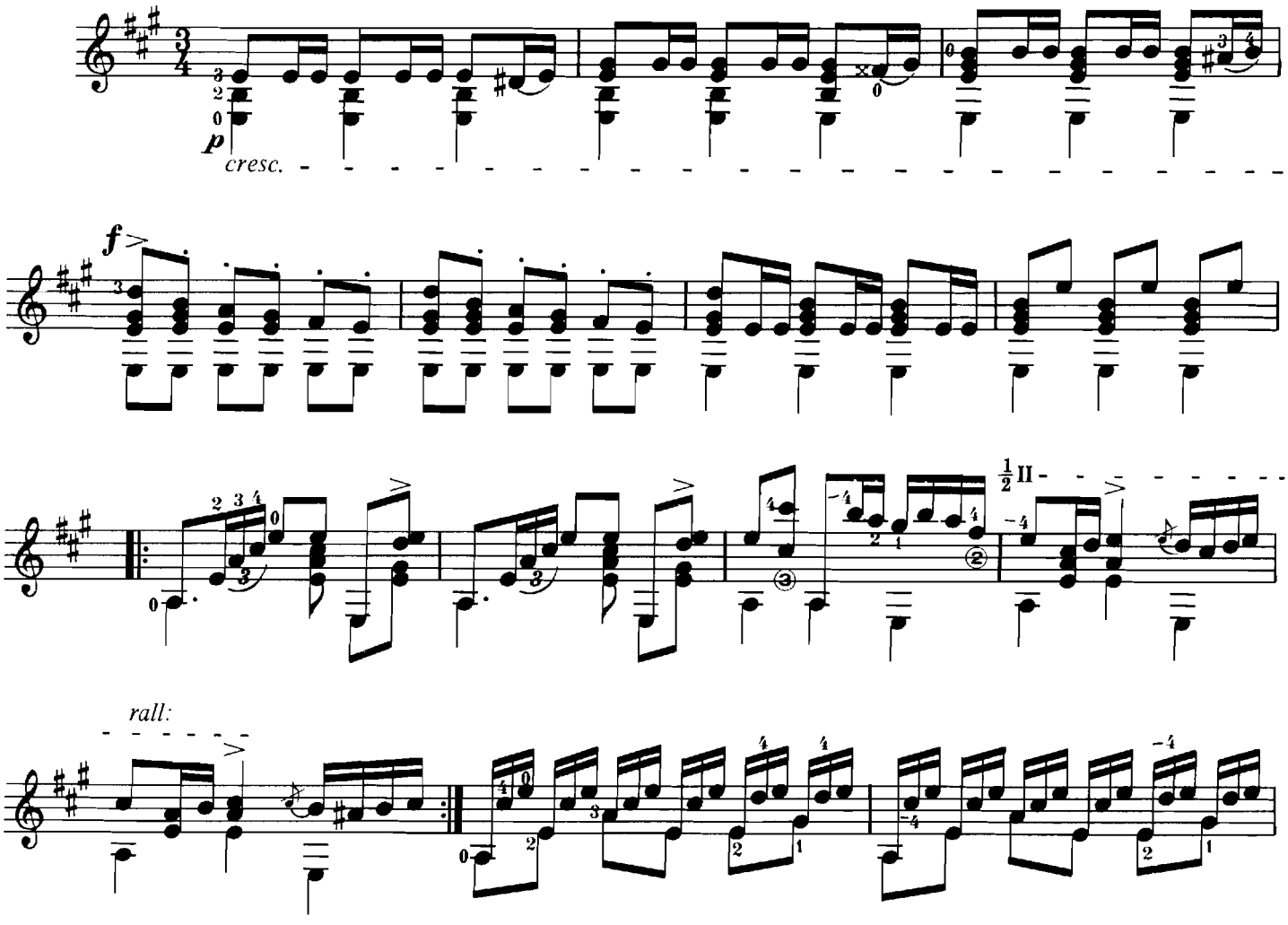
Los Panaderos, Bolero

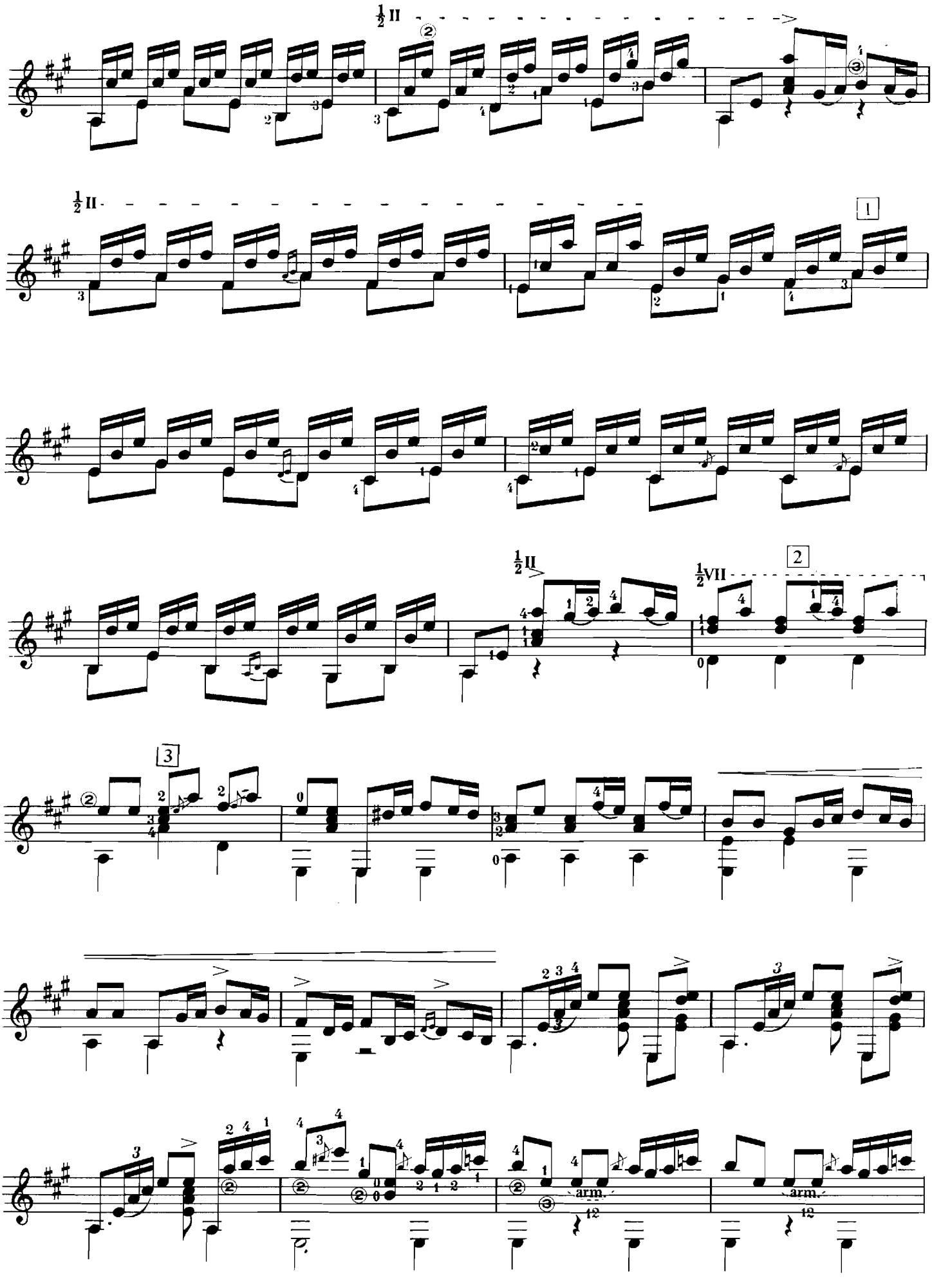
Although Arcas (see Introduction) was resident in Barcelona for a period of his life his roots were in Andalusia, and it is to him that we owe some of the first versions of regional folk dances for the concert guitar. His works included 'Solea', 'Murcianas' and 'Rondeña' from his native Andalusia as well as the Jota of Aragon and other regional dances. The Bolero, of which 'Los Panaderos' is an example, was said to have been first danced in Cadiz by the celebrated Sebastián Cerezo in the late 18th century. The *Panadero* is a type of step in the dance.

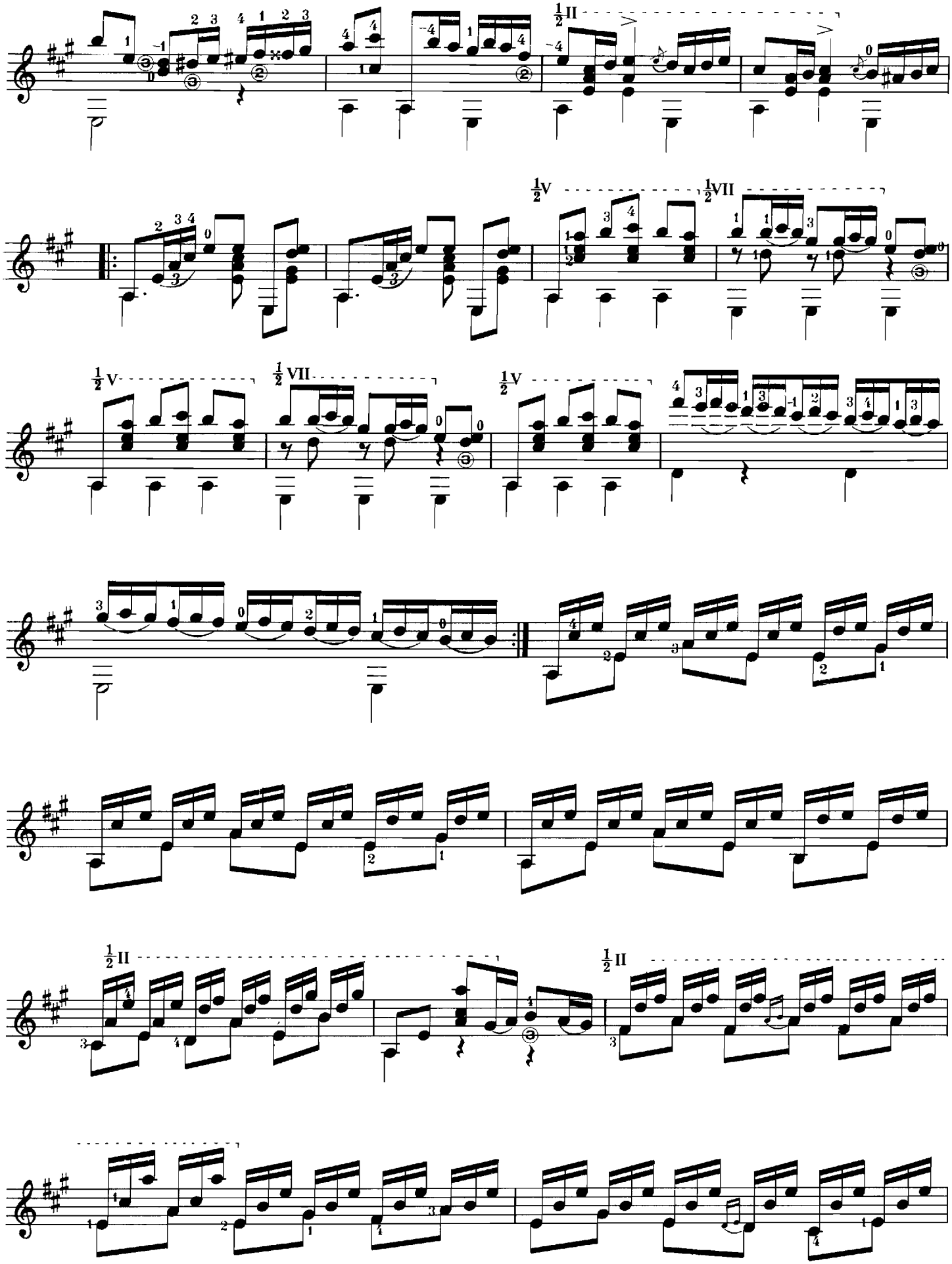
The fingering in the publication by Hijos de A. Vidal y Roger of Barcelona is sketchy and additions have been made editorially.

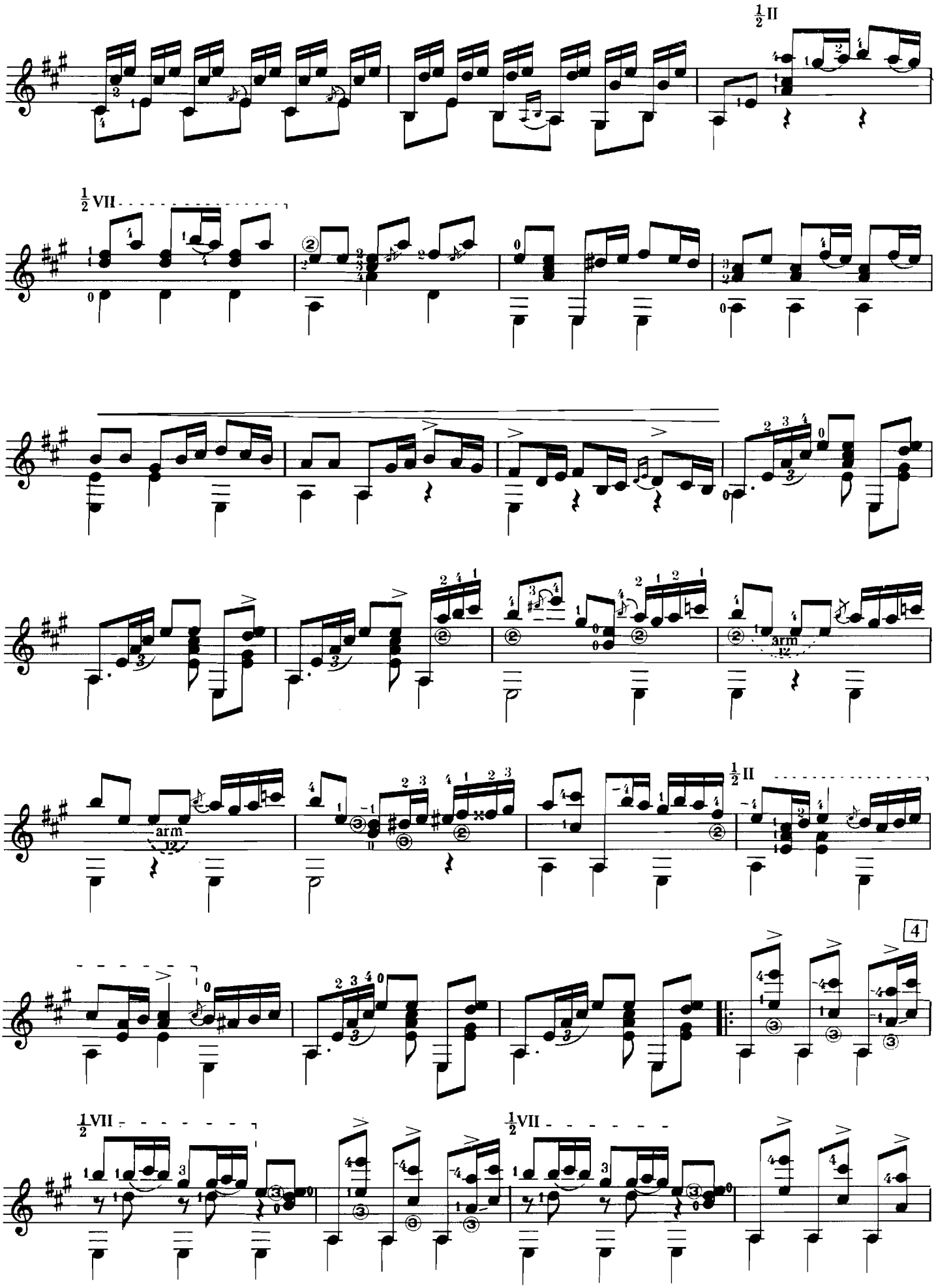
1. *The third finger is Arcas' fingering. Probably he kept the first and second fingers in position for what follows.*
2. *The A must be hammered by the left hand alone. This is the composer's fingering.*
3. *These* glissandi *are awkward and seem to me to add little to the dance. I would omit them so as to maintain a lively tempo.*
4. *The right hand does not play the final C♯ octave, which is sounded by the slide movement. This takes practice.*
5. *There is an* arm 12 *under the chord in the original, considered a misprint.*

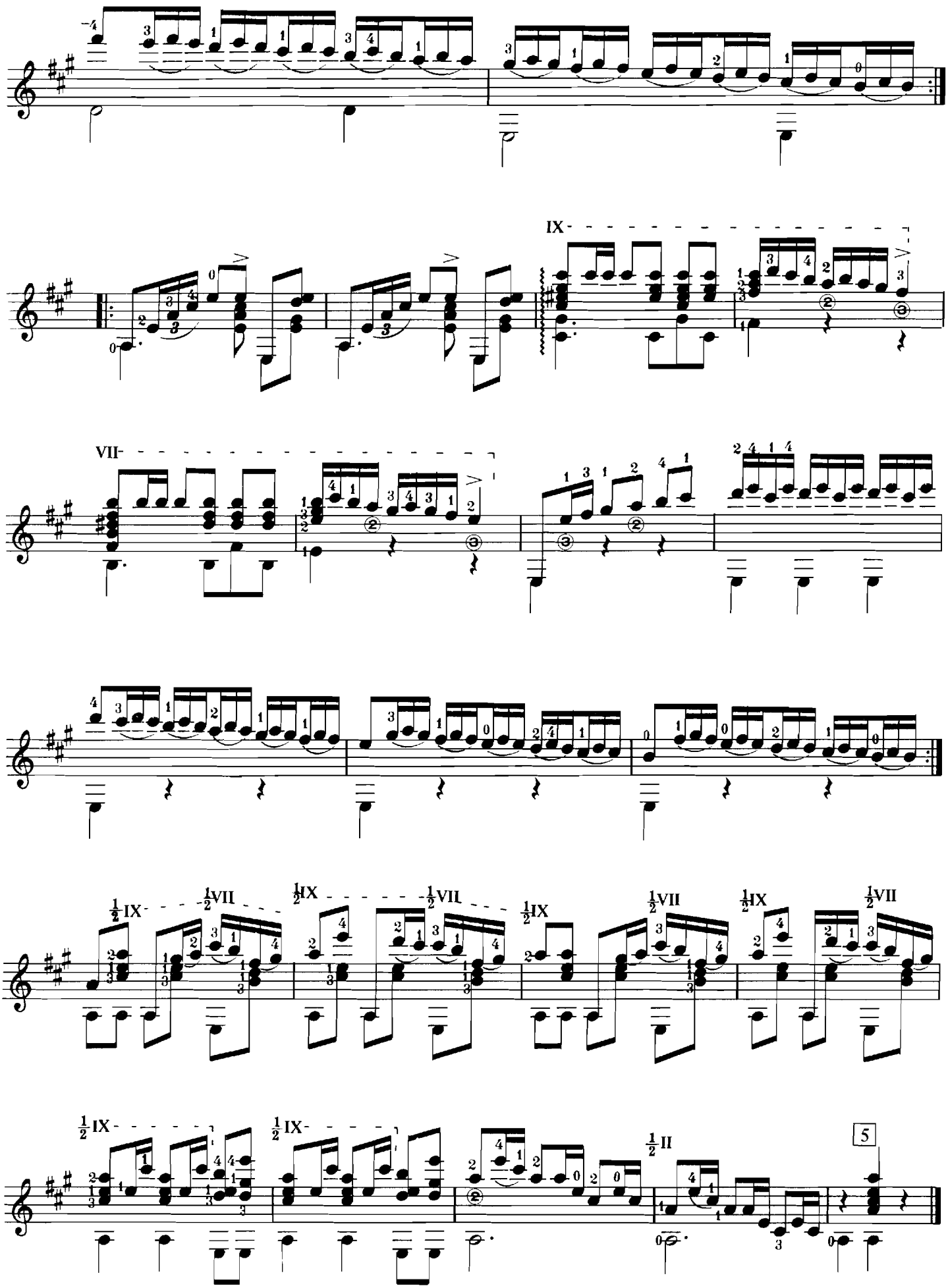
Julian Arcas
(1832-1882)




½ II
½ II
1
½ II
½ VII
2
3
arm.
arm.


½II
½V
½VII
½V
½VII
½V
½II
½II


½ II
½ VII
arm
½
½ II
4
½ VII
½ VII


IX
VII
½IX
½VII
½IX
½VII
½IX
½VII
½IX
½VII
½IX
½IX
½II
5

a mi amigo D. Magin Alegre

Jota Aragonesa

This arrangement of the Jota was one of Arcas' most successful compositions. To capture the feeling of the dance it helps to give extra emphasis to the chords on the first beat of the bar, and to play in strict rhythm suitable for accompaniment by castanets.
The fingering in the original edition is sparse, and has been augmented. However, Arcas' rather informal notation has been preserved since it is impossible to make corrections without considerable editorial guessing. Most guitarists will prefer to see the music as it was originally published.

1 *A cross-string slur is necessary here, i.e. a simple left hand hammer to sound the D. It is somewhat weak, but sounds satisfactory up to tempo.*

2 *The ornament here is accomplished by a quick slide of the first finger.*

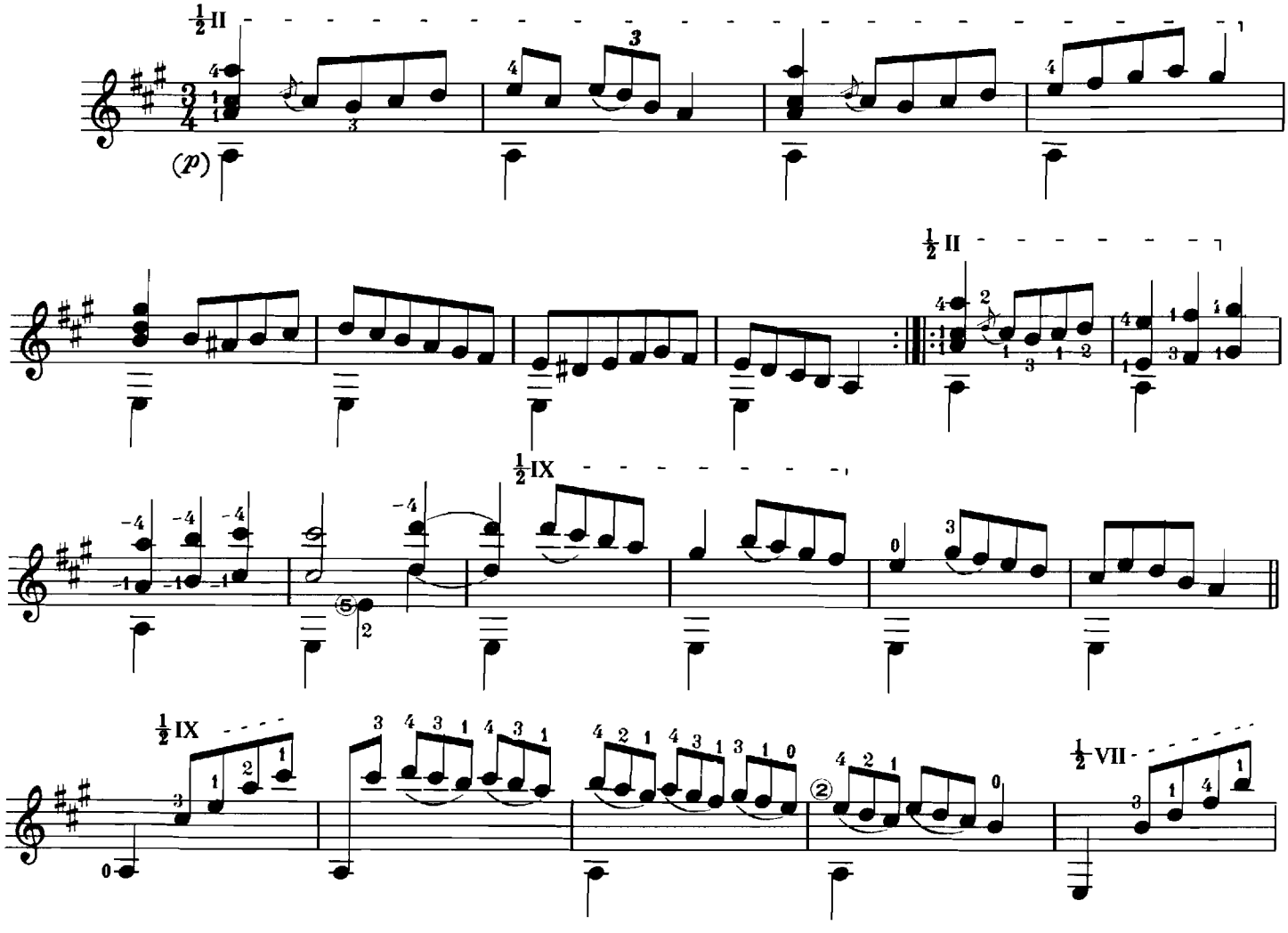
3 *Arcas calls for the* Tambor *technique, whereby the strings are struck percussively by the side of the thumb just in front of the bridge.*

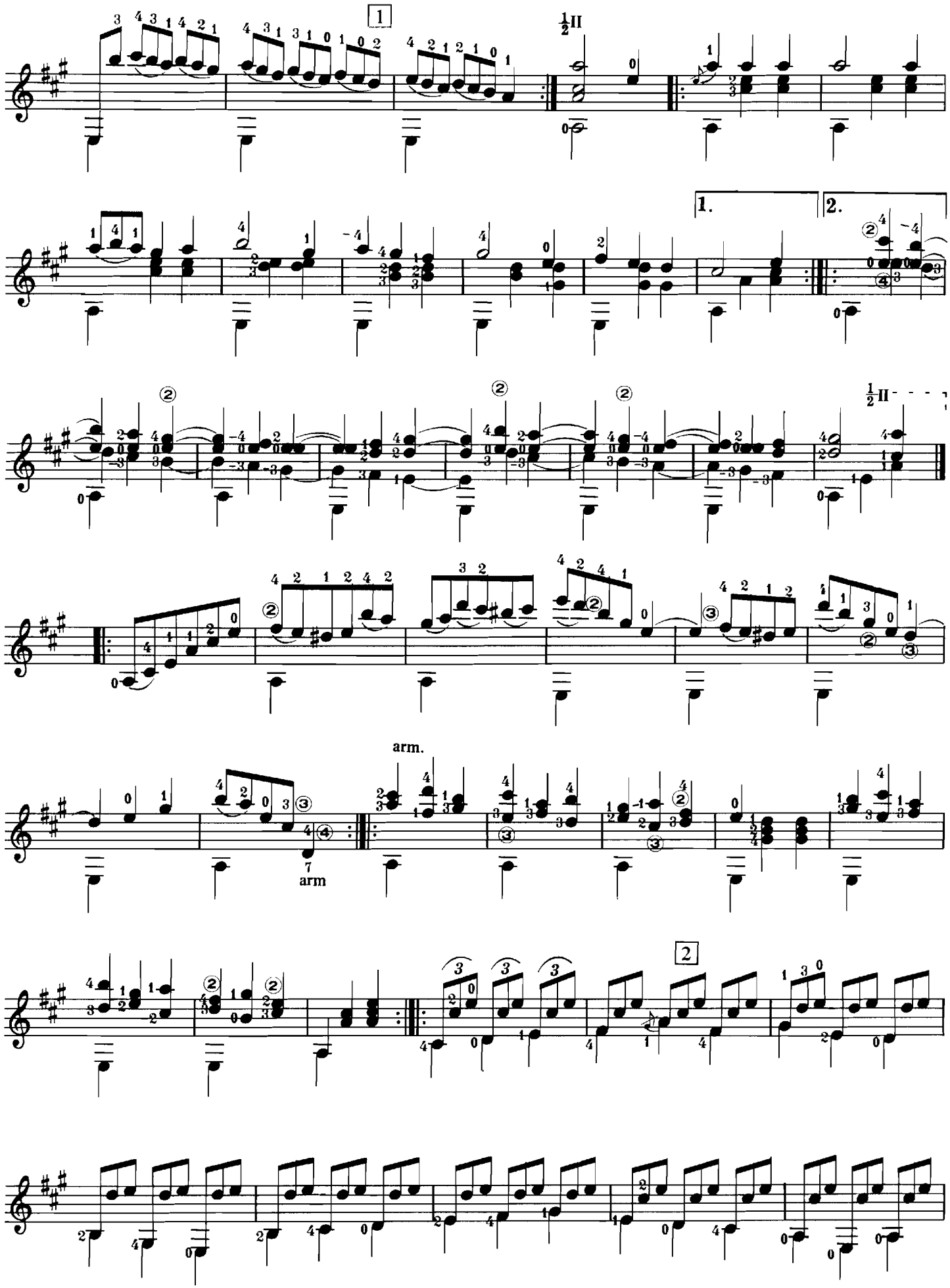
4 *Arcas notes;* "This variation is played scraping the index finger across the strings". *The direction is from treble to bass, i.e. starting the first chord with the C♯ and pulling quickly across to the low A.*

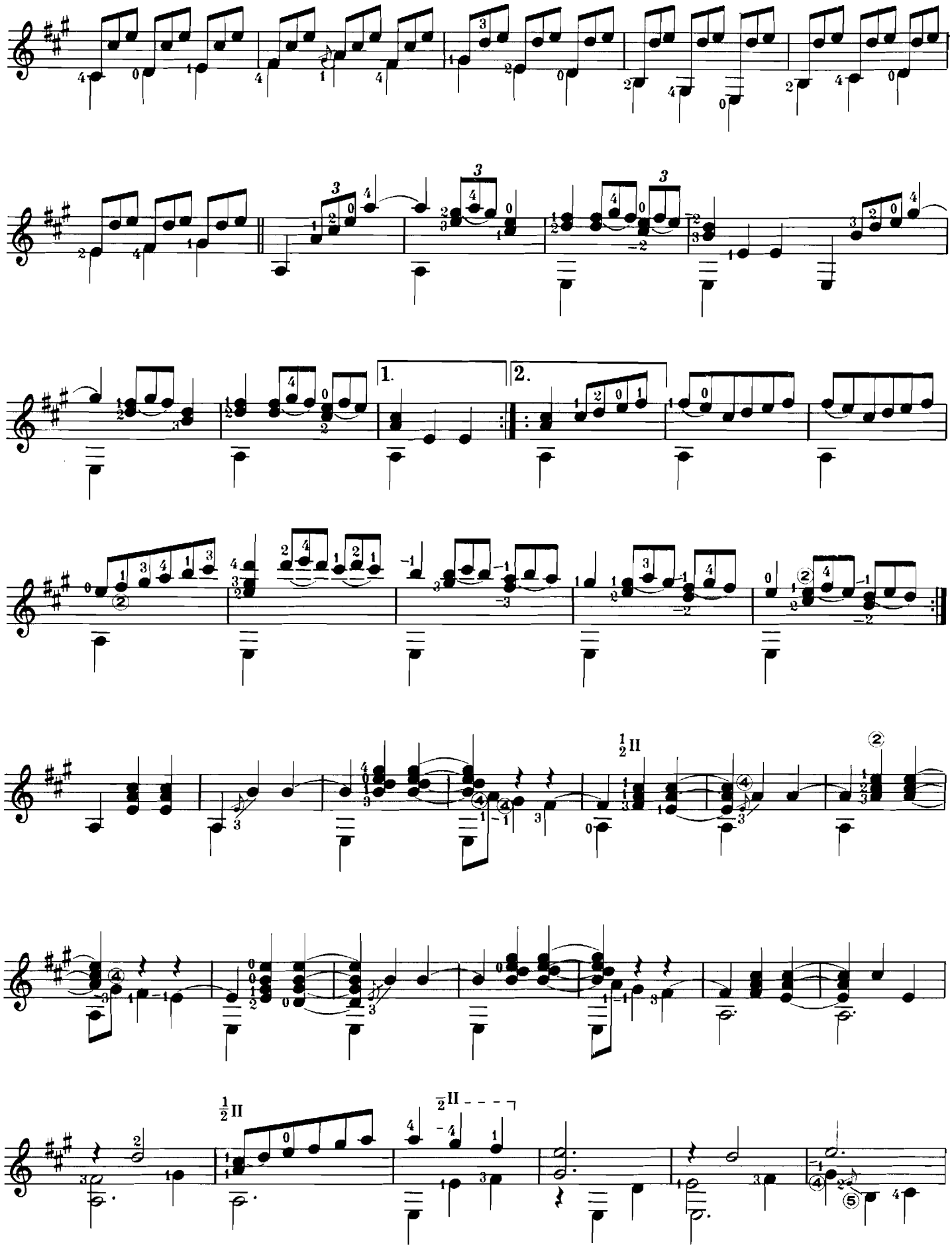
5 *The weak natural harmonics sound strongest if played by the thumbnail of the right hand close to the bridge.*

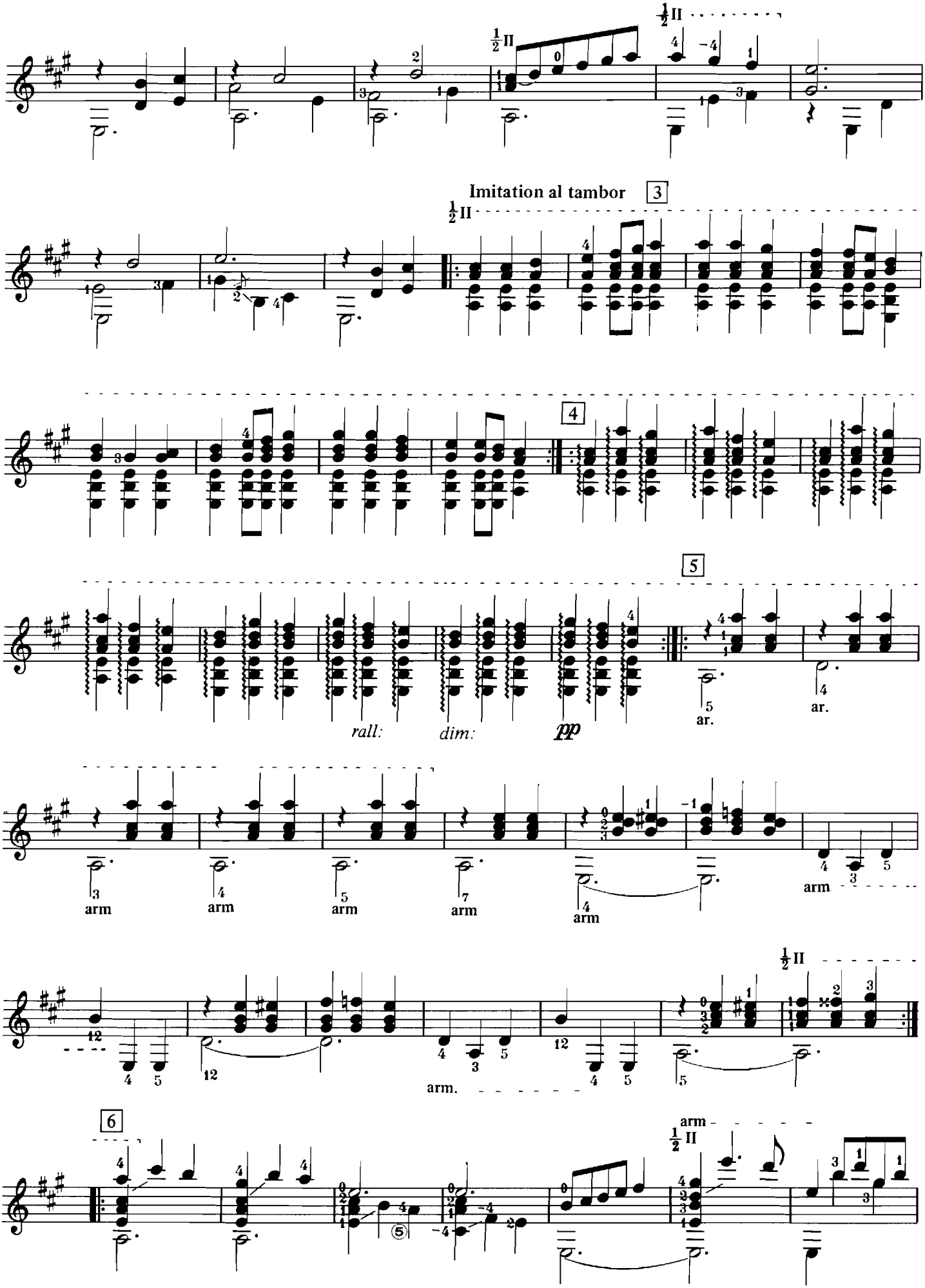
6 *The* glissandi *are necessary to this passage. Obviously they are easier to execute well when notes are memorized and it is possible to watch the left hand.*

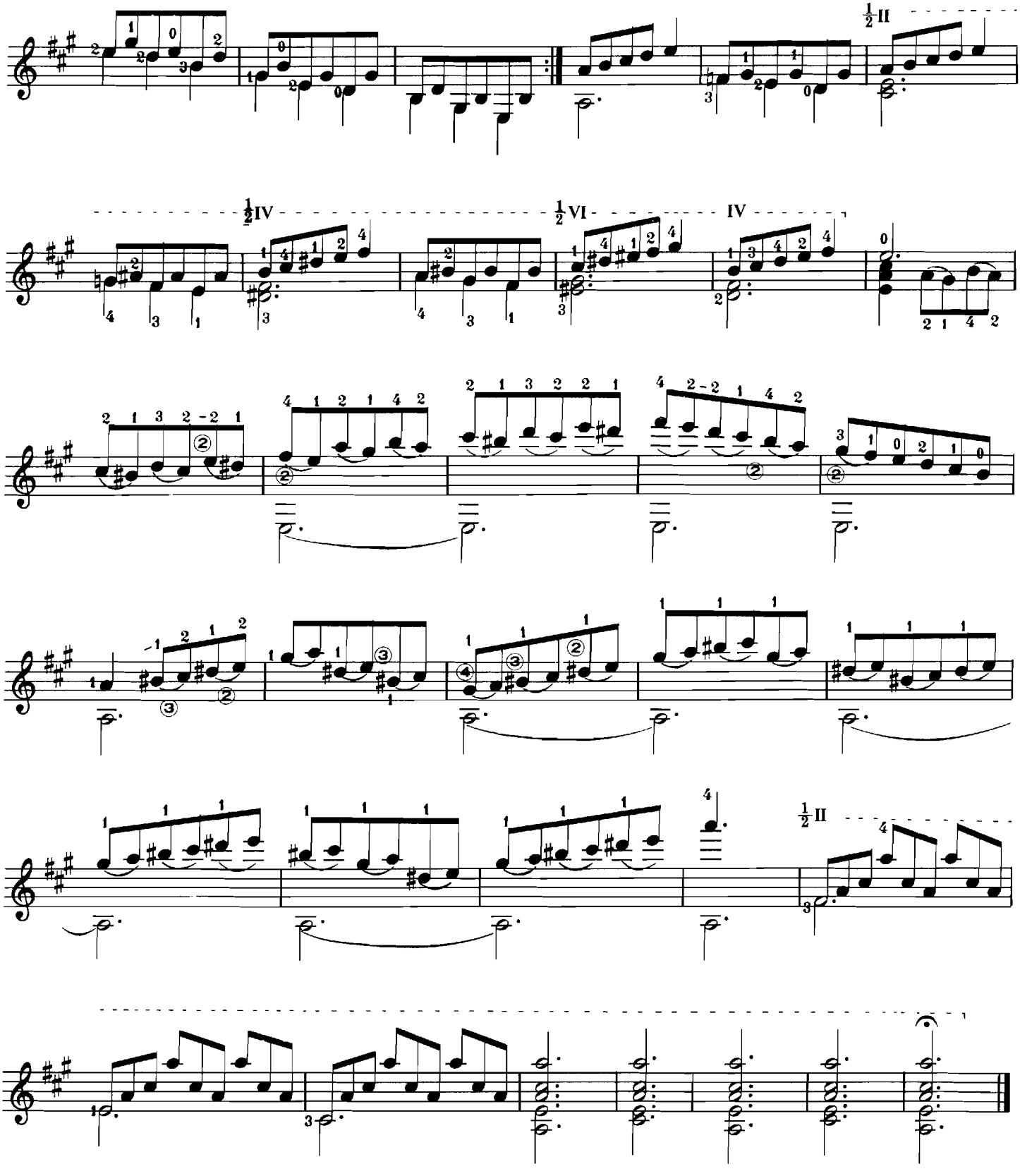
Julian Arcas




1
1/2 II
1.
2.
arm.
7
arm
2


1.
2.
½ II
½ II
2 II


Imitation al tambor
3
4
5
6
rall:
dim:
pp
arm
ar.
arm.


½II
½IV
½VI
IV
½II

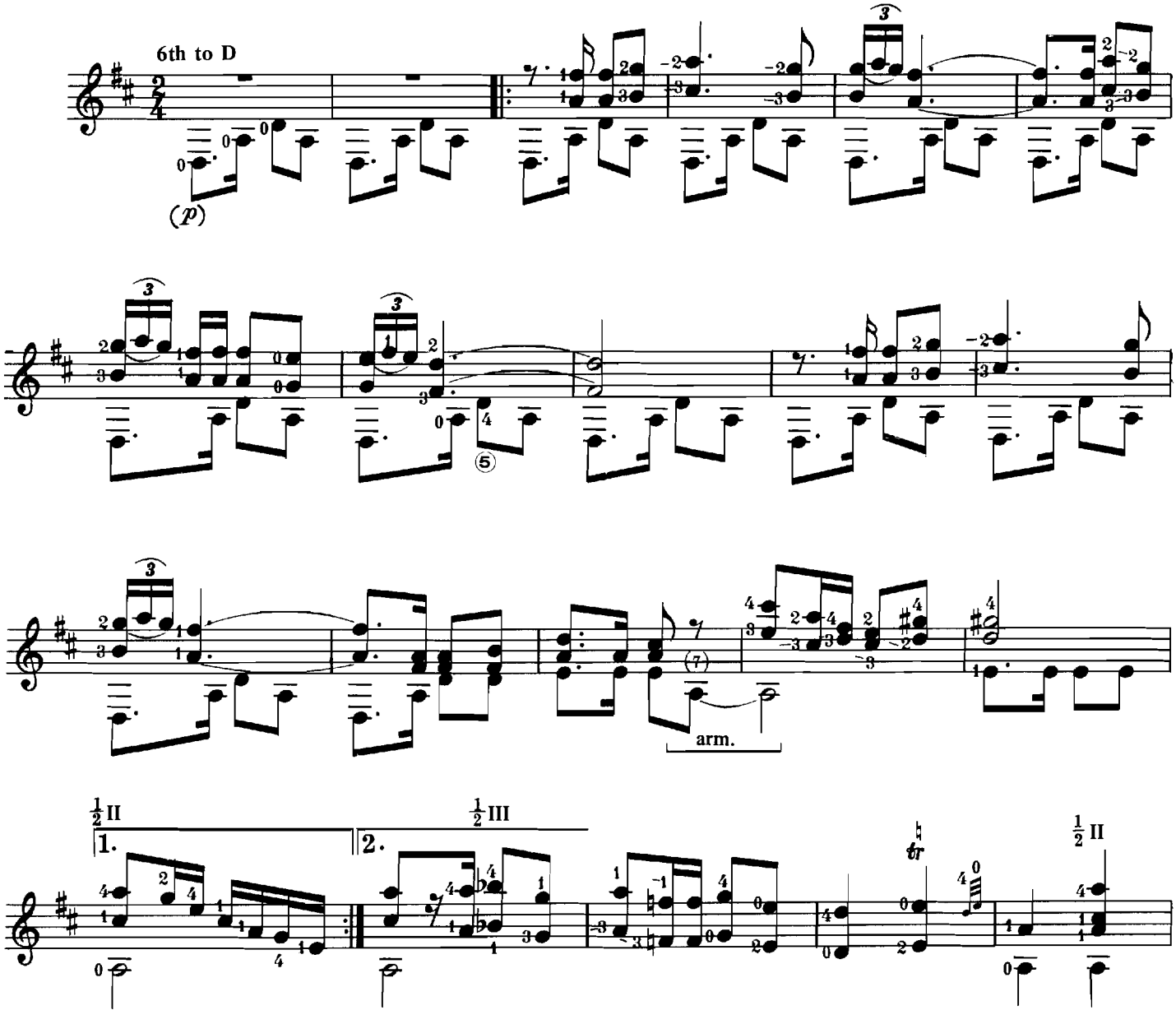
Serenade in the style of a Zarzuela

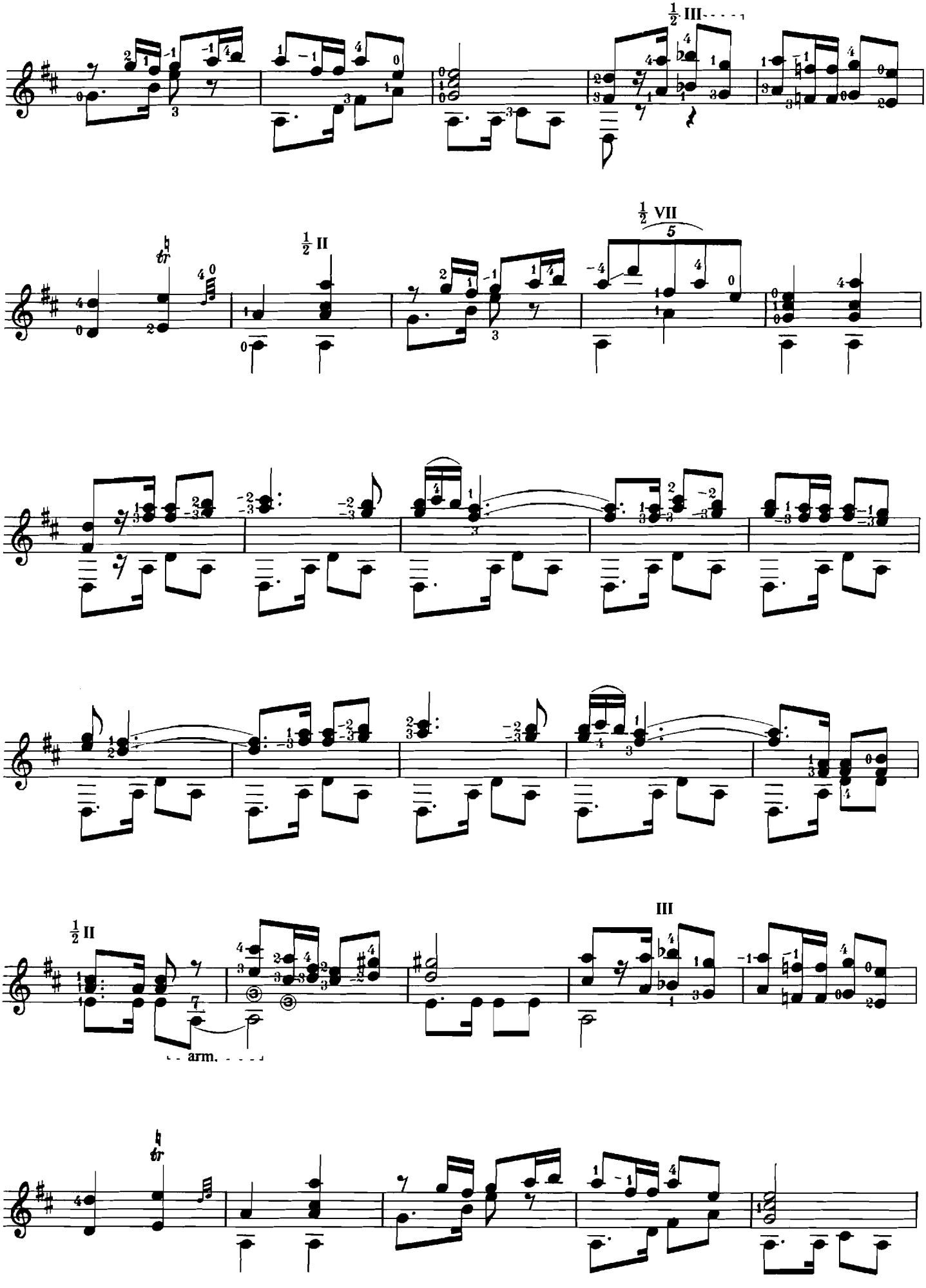
Theme from the Zarzuela 'Marina'

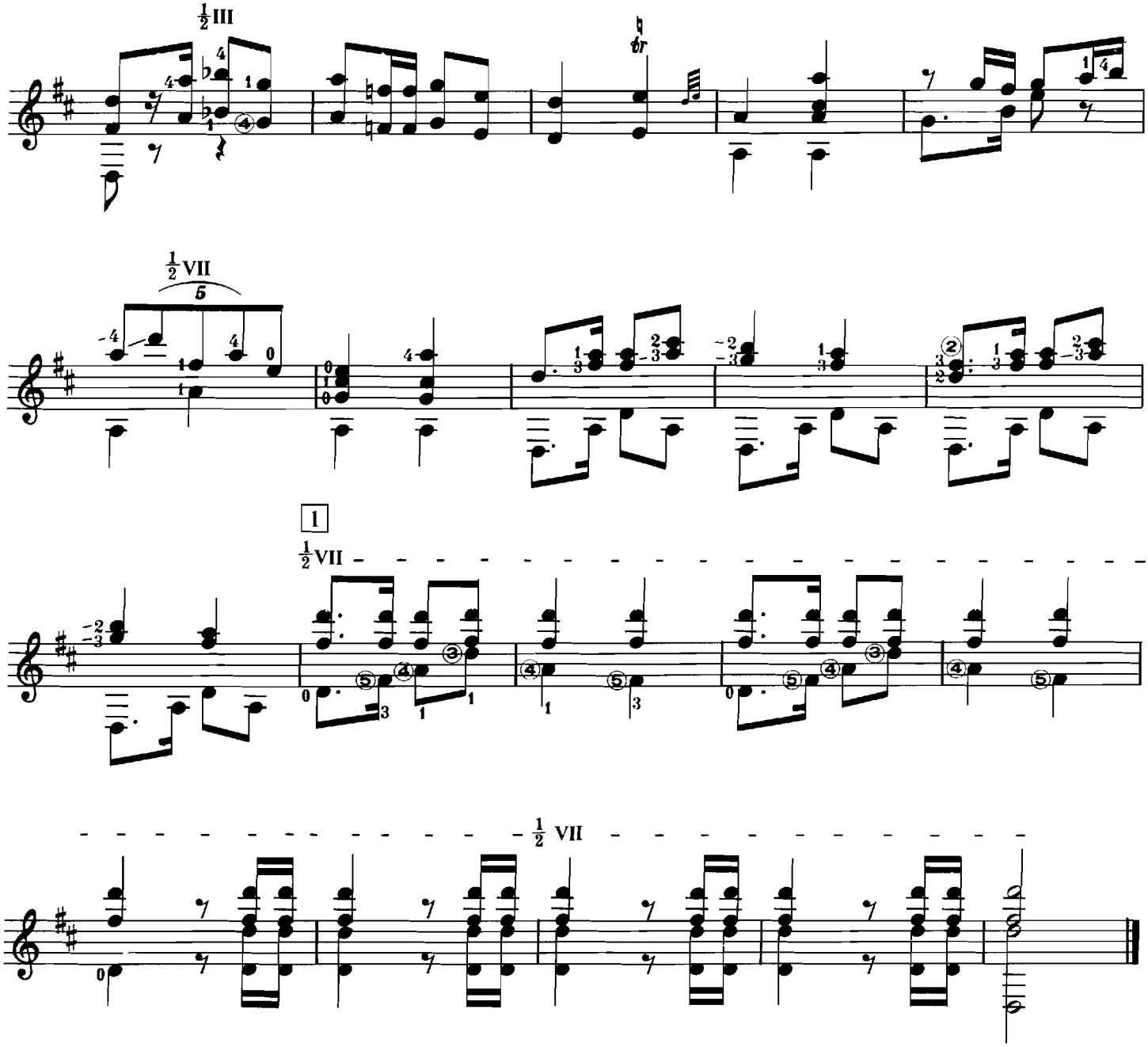
The transcriptions of this period focused mainly on the Grand Opera repertoire, which rarely translates itself satisfactorily to the solo guitar. The Spanish *Zarzuela,* a form of musical entertainment that mingles music with spoken dialogue, is perhaps a more fertile source since the music often includes or imitates the guitar.
Pascual Arrieta, together with Francisco Barbieri, was one of those principally responsible for the nineteenth century revival of interest in the Zarzuela. His *Marina* was performed with great success in 1871.

1 *After the open D has sounded it is necessary to shift to a five or six string bar for the rest of the measure.*

Pascual Arrieta
(1823-1894)
Arranged Julian Arcas




½ III
tr
½ II
½ VII
5
½ II
III
arm.


½III
tr
½VII
5
1
½VII
½ VII

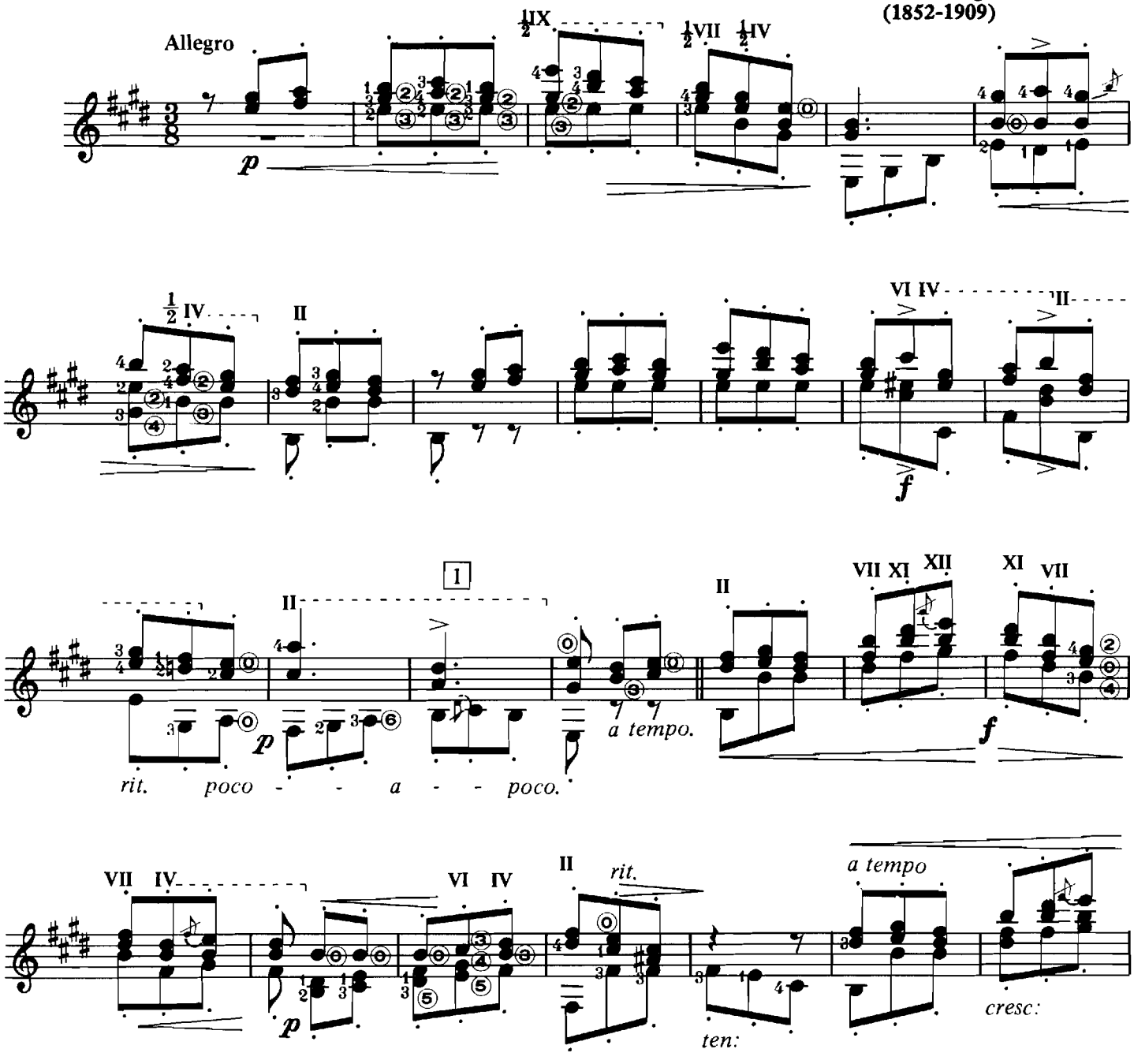
à mi entrañable amigo el Dr. D. Miguel Armengot

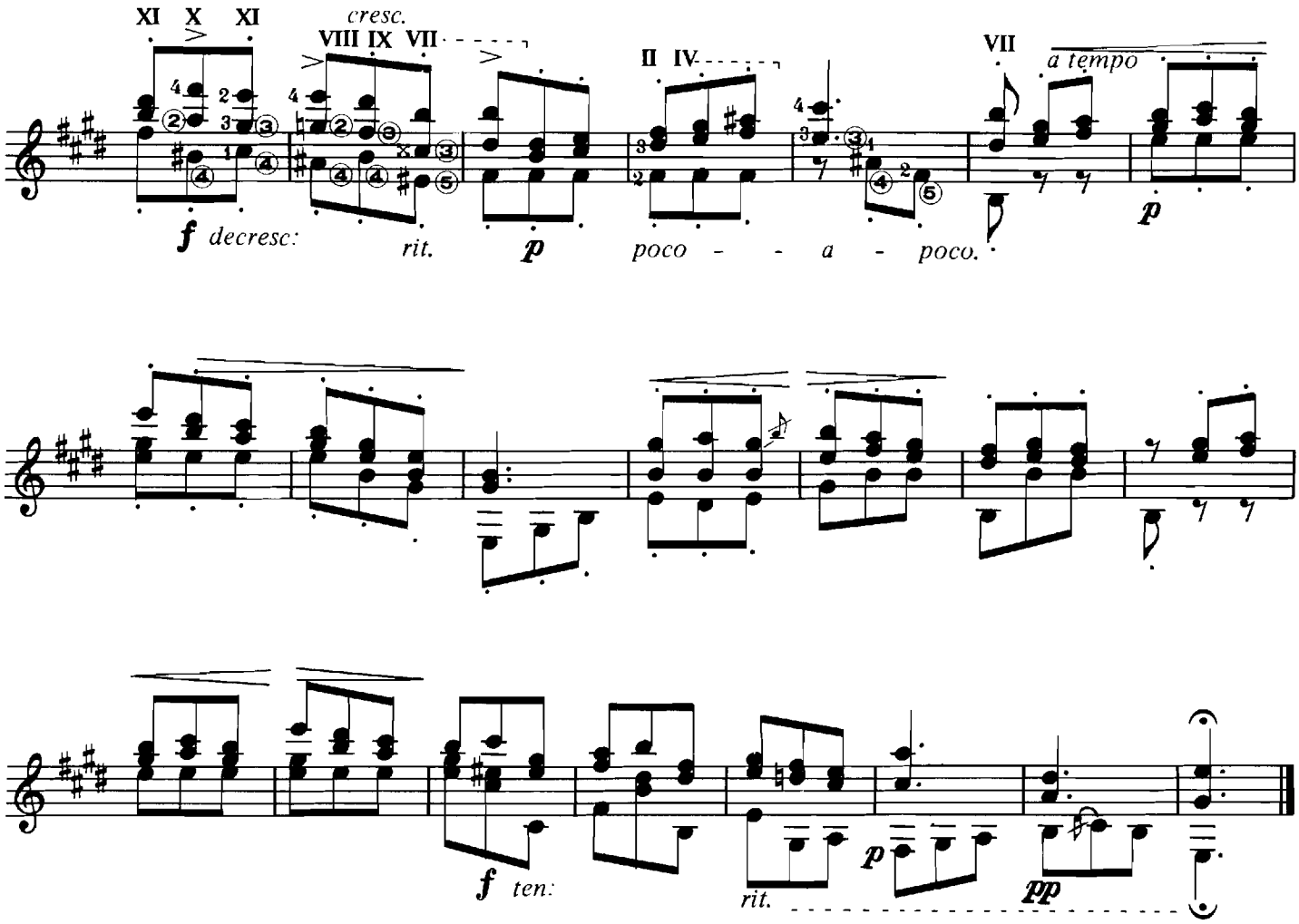
Prelude No. 4

This lesser known original prelude has a gentle charm that makes it one of my favourites. It is taken from the second collection published by Antich y Tena. Fully fingered by Tárrega it is presented in its original form except for the change to Roman fingers for the bars. Like many other composers Tárrega often did not bother to write out fingering for a repeated passage, and in the interest of presenting his score in exact form I have let this stand. Students may wish to pencil in the repeat fingering to assist the early stages of study.

[1] *The D♯ ornament is very difficult on a large fingerboard. If omitted the upper D♯ of the chord may be taken with the fourth finger, thus avoiding an awkward jump from the preceding A.*

Francisco Tárrega
(1852-1909)




XI X XI
cresc.
VIII IX VII
II IV
VII
a tempo
f decresc:
rit.
p
poco - - a - poco.
p
f ten:
rit.
p
pp

Alborada, Capriccio

This is a very charming *showpiece* of unusual guitar techniques selected from the post-humous works. The melody played by the left hand alone accompanied by harmonics affords an intriguing imitation of a musical box, and when smoothly executed this little caprice has the air of a virtuoso piece. Unfortunately the original edition did not specify fingering for the left hand solo passages, so this has been added editorially.

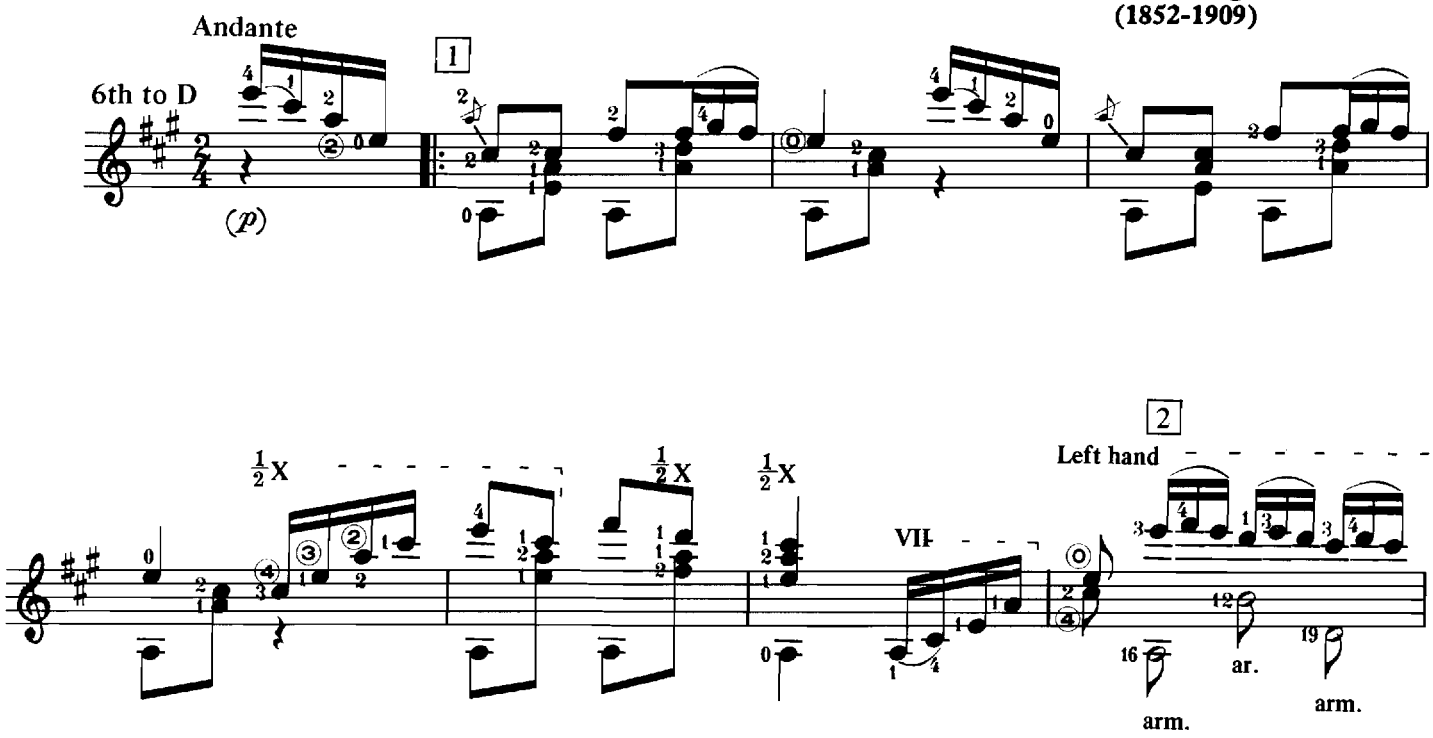
[1] *It seems hard to believe that such a long and awkward slide is really the intention. I find it more logical to regard this as a* guide finger *indication, showing that the second finger travels down the second string so as to be in place on time on the C♯ with perhaps some of the slide sounding from the original A.*

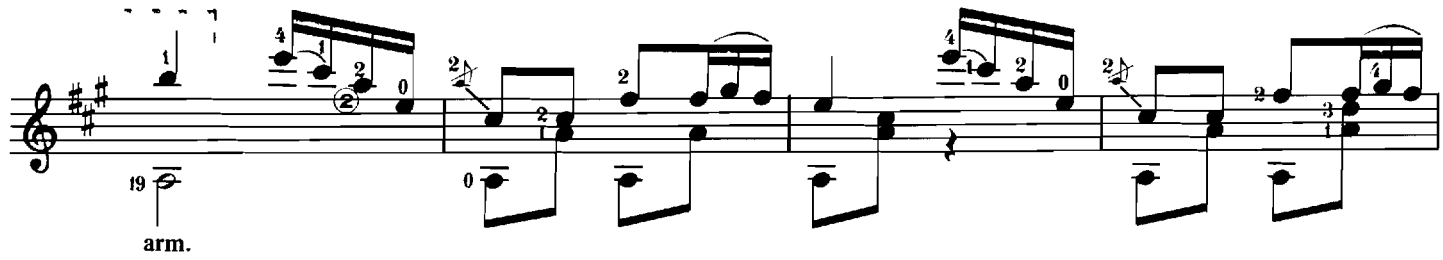
[2] a. *The left hand third finger should hammer firmly down to sound the first note. However the first finger should be used to damp the sound produced by the length of string over the fingerboard; otherwise an F will be heard as well as the E. The same principle applies throughout, i.e. only the stretch of string on the bridge side of the finger should be allowed to resonate.*

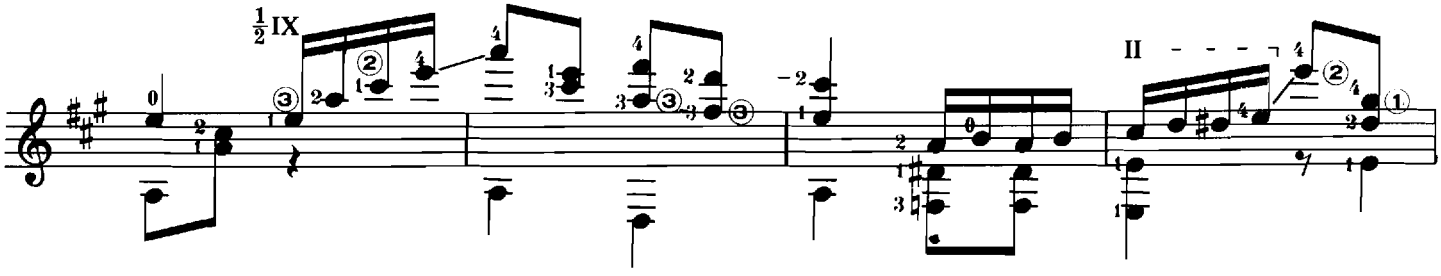
b. *To play the harmonics, touch with the tip of the right hand index finger above the indicated fret, and play with the ring finger. The farther the distance between the touching point and the plucking point the better will be the harmonic.*

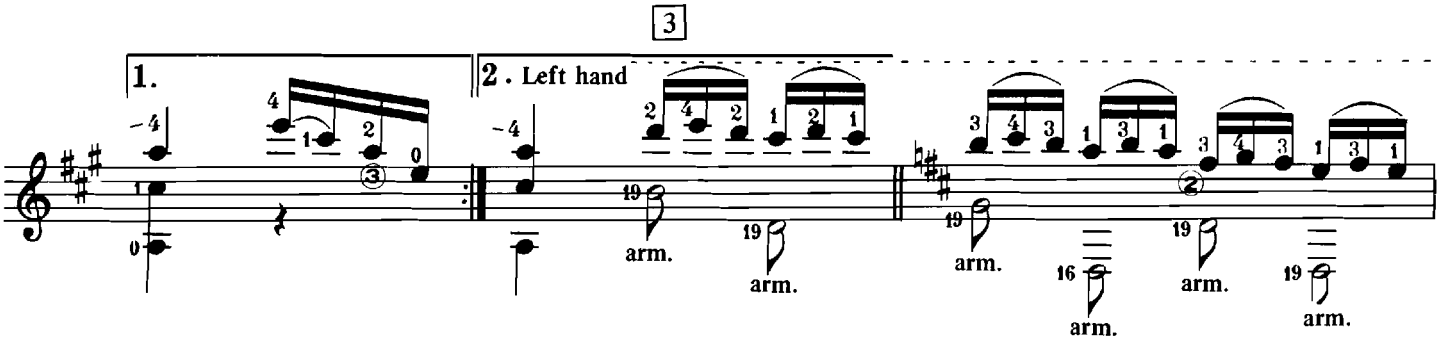
[3] *I recommend starting the left hand sequence by plucking the D with the fourth finger. This has more clarity than a simple hammer-stroke by the second finger. The other hammers are executed by the third finger, which being the most powerful for this purpose gives a sufficiently audible sound. To master this passage it is necessary to practise and memorize each hand separately before attempting to put them together.*

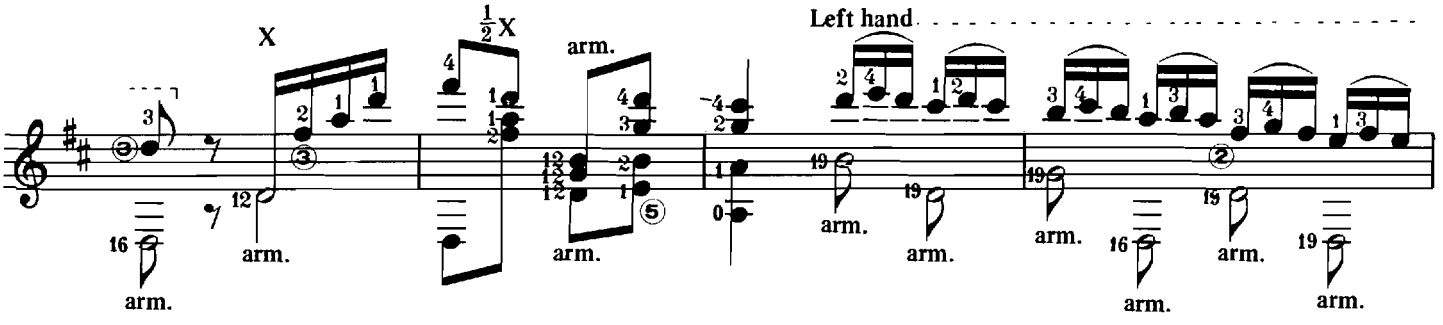
Francisco Tárrega
(1852-1909)

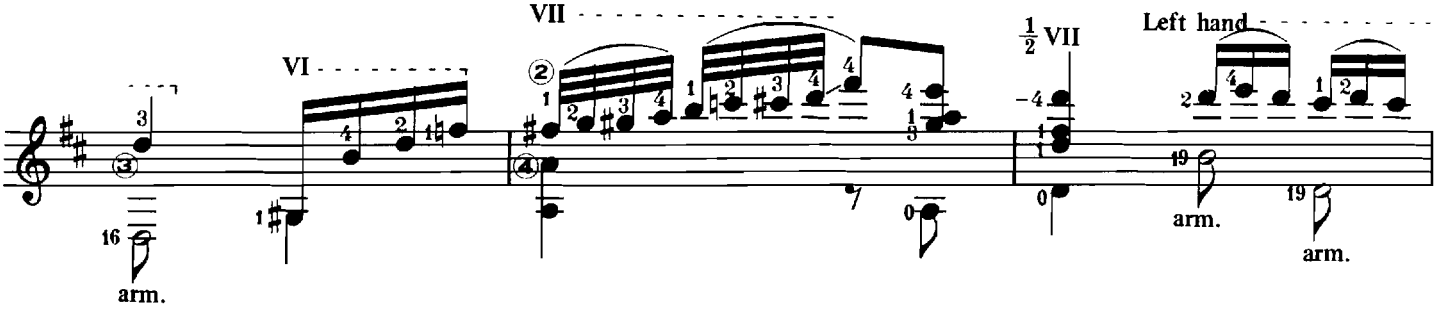


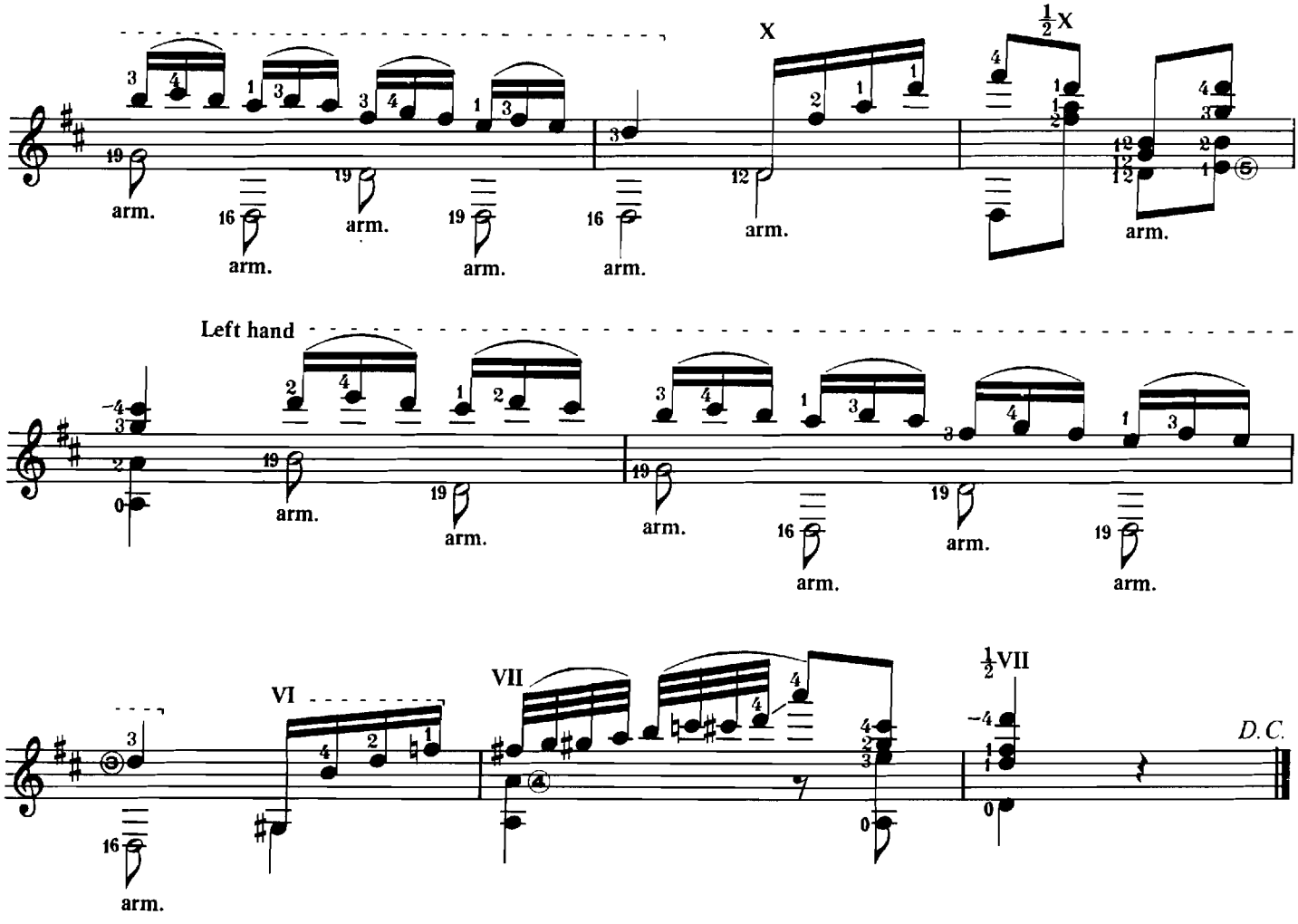

arm.


½ IX
II


3
1.
2. Left hand
arm.


X
½ X
arm.
Left hand


VI
VII
½ VII
Left hand
arm.


X
½X
arm.
Left hand
VI
VII
½VII
D.C.

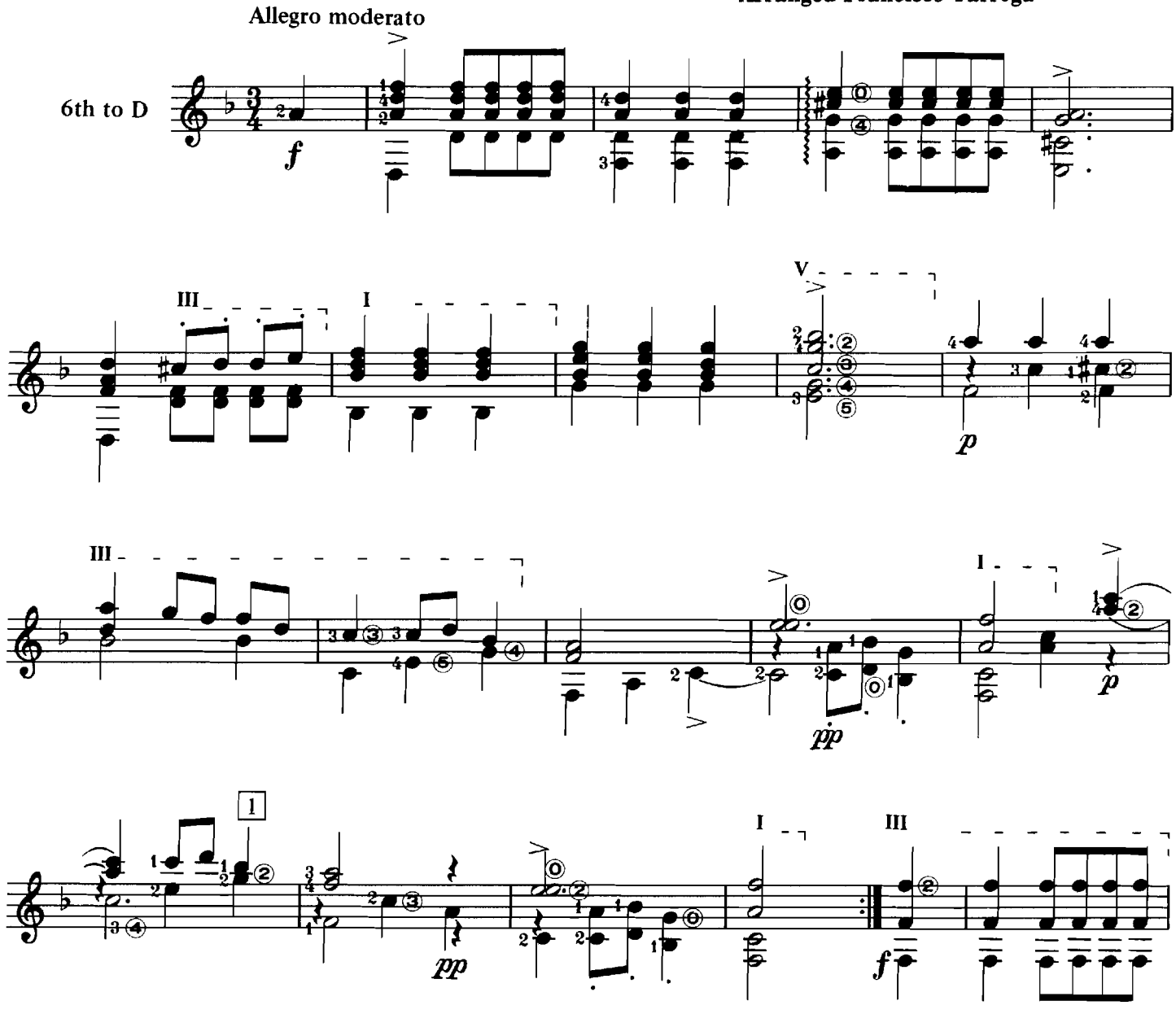
Minuet

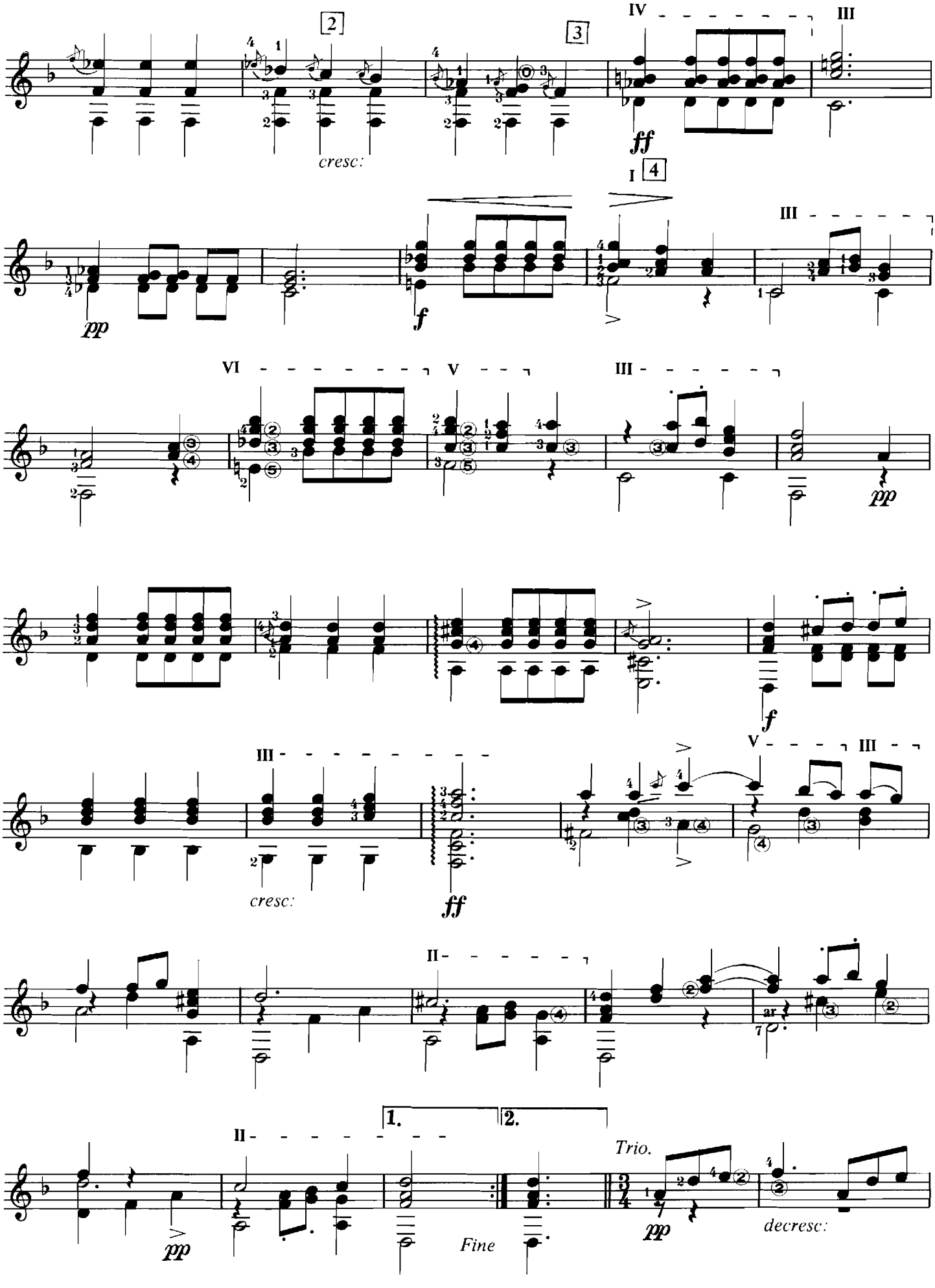
from the Serenata, Op. 78

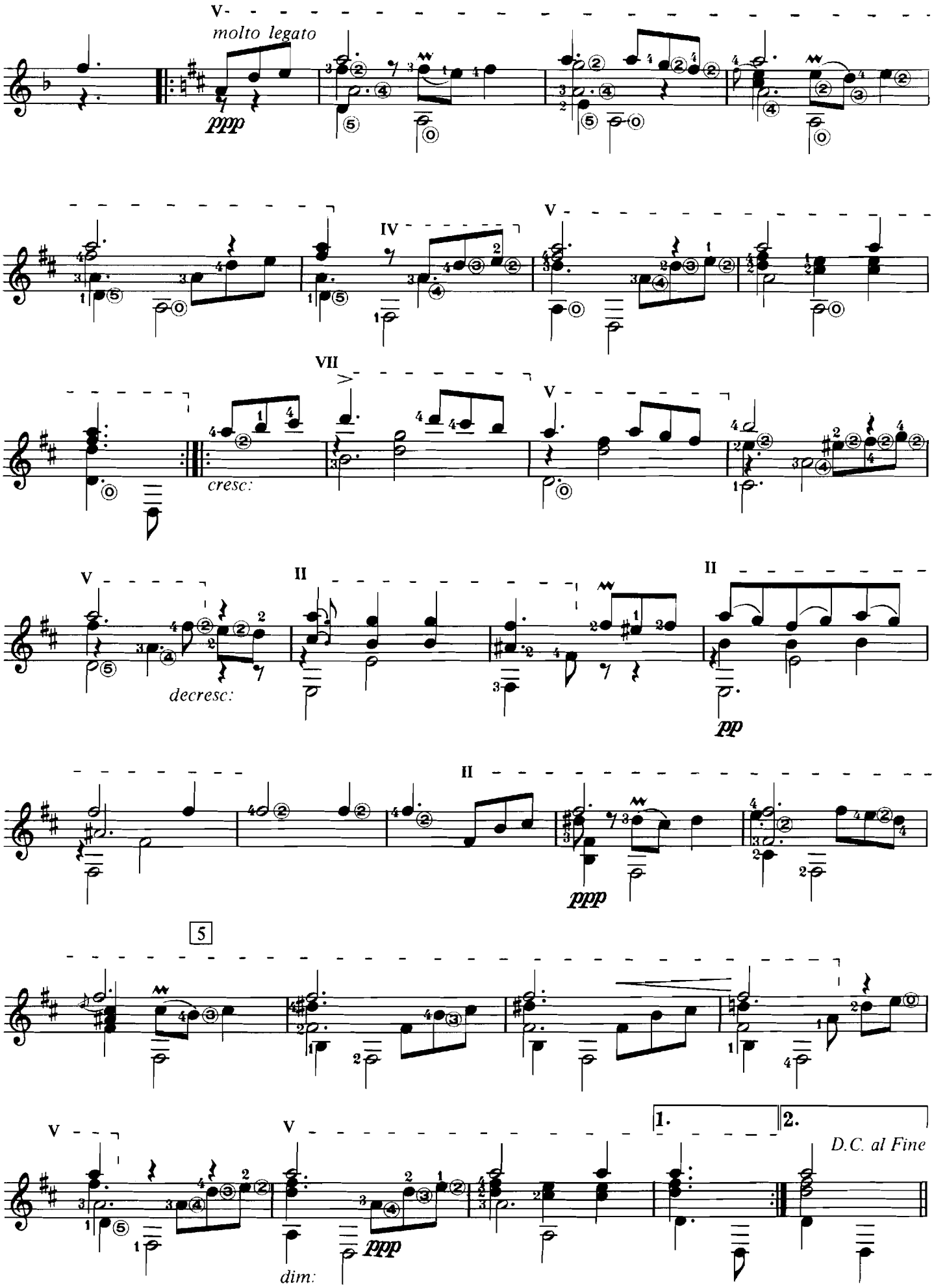
This is one of Tárrega's most successful transcriptions. The minuet translates well to the guitar and has been frequently performed in concert by Segovia. Some practice is needed to negotiate the full chords, but the effect is grandiose and sonorous.

1. *The 2 by the G is probably a misprint for 3.*
2. *The 3 is probably misplaced from the C. A third position bar seems necessary for the second and third beats.*
3. *Here also a third position bar is necessary. However the third finger can slide up to the grace note G as a guide finger.*
4. *The curious cross-fingering is necessary to sustain the bass F.*
5. *The ligado is played by hammering the B with the left hand fourth finger. The effect is weak compared to the conventional* pull-off.

Franz Schubert
(1797-1828)
Arranged Francisco Tárrega




2
3
IV
III
cresc:
ff
I 4
III
pp
f
VI
V
III
pp
f
III
V
III
cresc:
ff
II
II
1.
2.
Trio.
pp
Fine
pp
decresc:


molto legato
ppp
cresc:
decresc:
pp
ppp
5
1.
2.
D.C. al Fine
dim:
ppp

Canzonetta

from the String Quartet, Op. 12

This extract from a string quartet is another of Tárrega's successful transcriptions, in that the guitar version sounds natural to the instrument and is technically straightforward. Most players will wish to omit the slide ornaments which are not a part of the original composition.

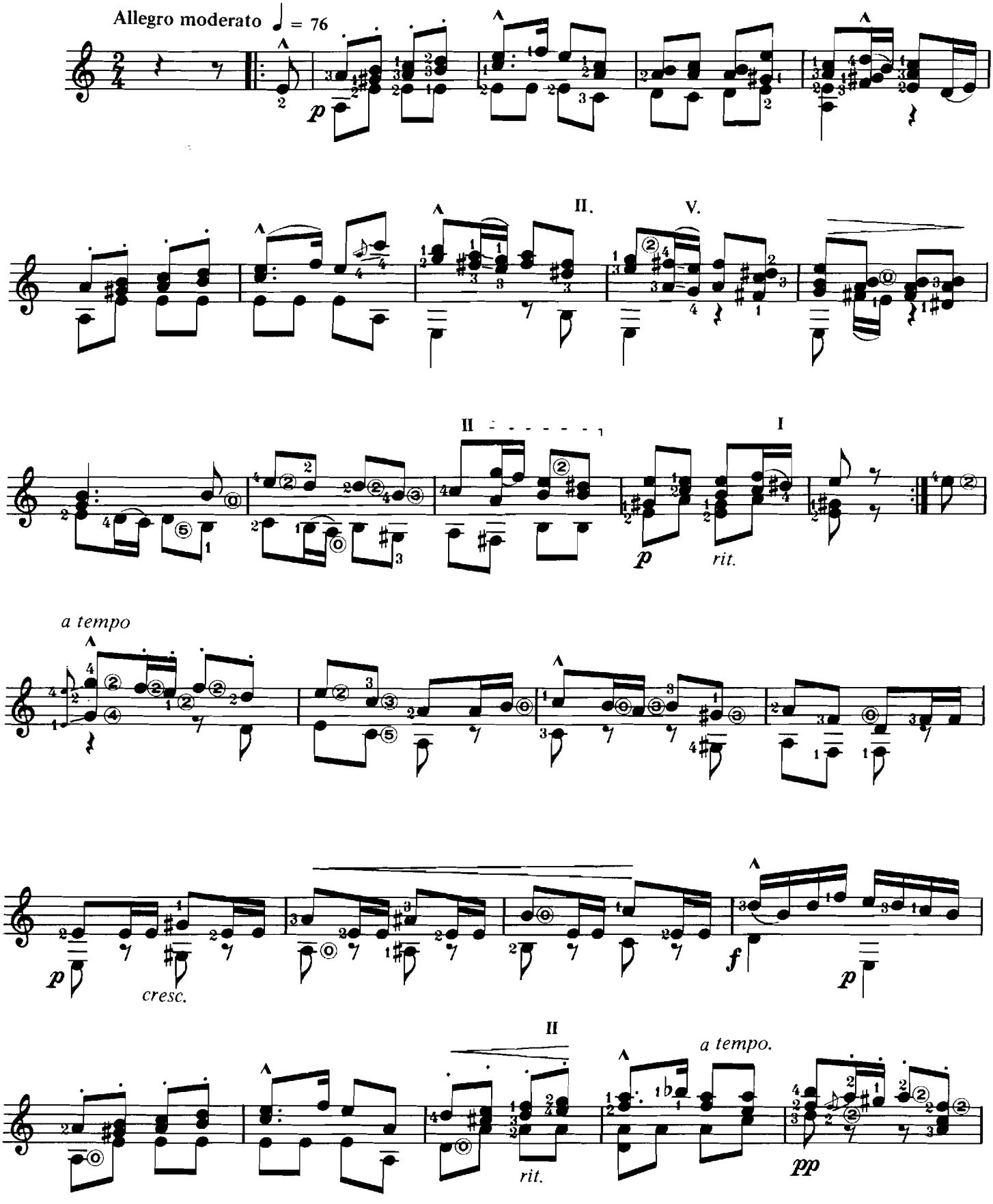
The fingering of the 'posthumous' edition has been preserved except for obvious misprints.

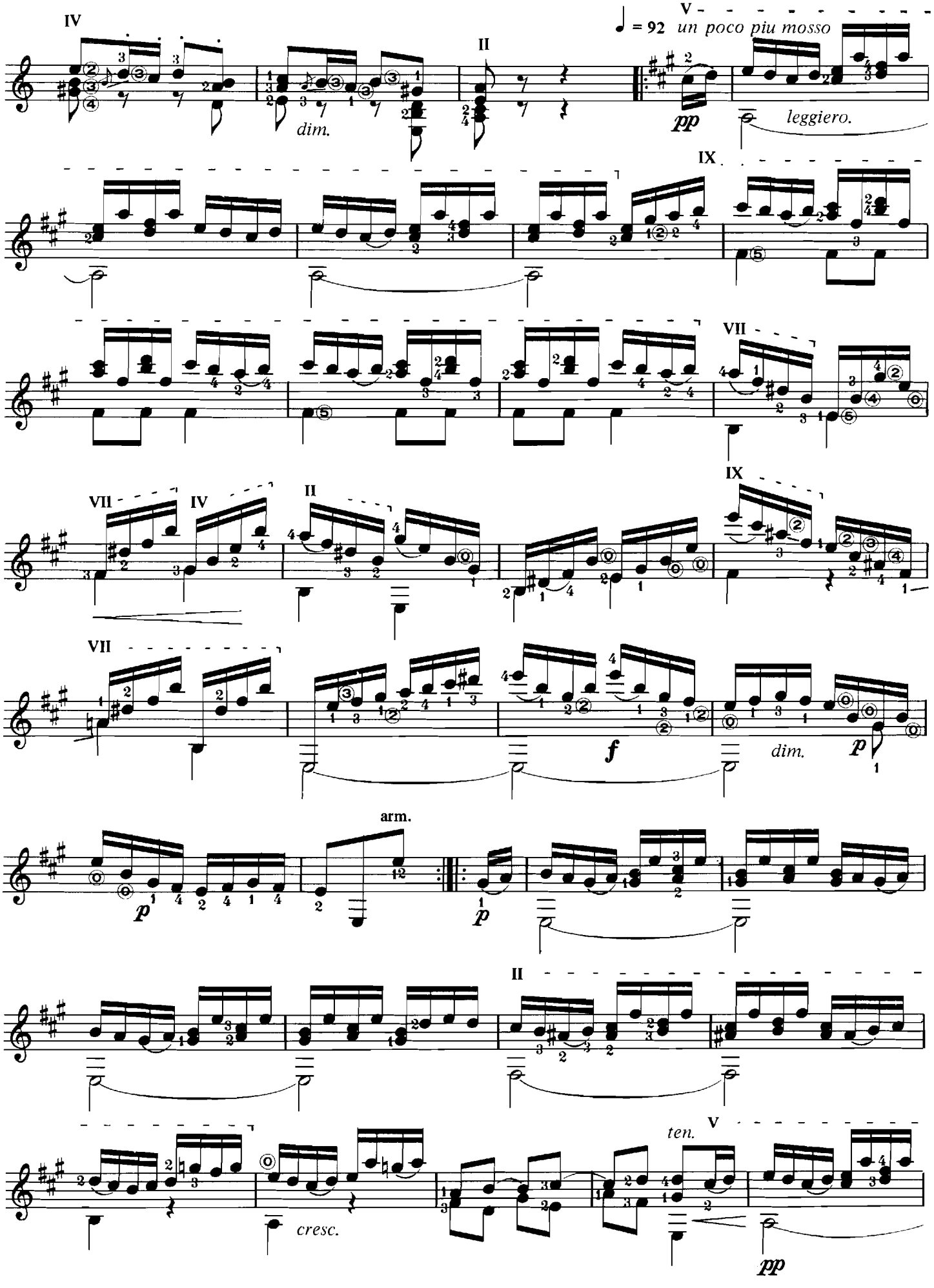
[1] *The Spanish* apagado *has the same meaning as the guitar* pizzicato *or* étouffé.

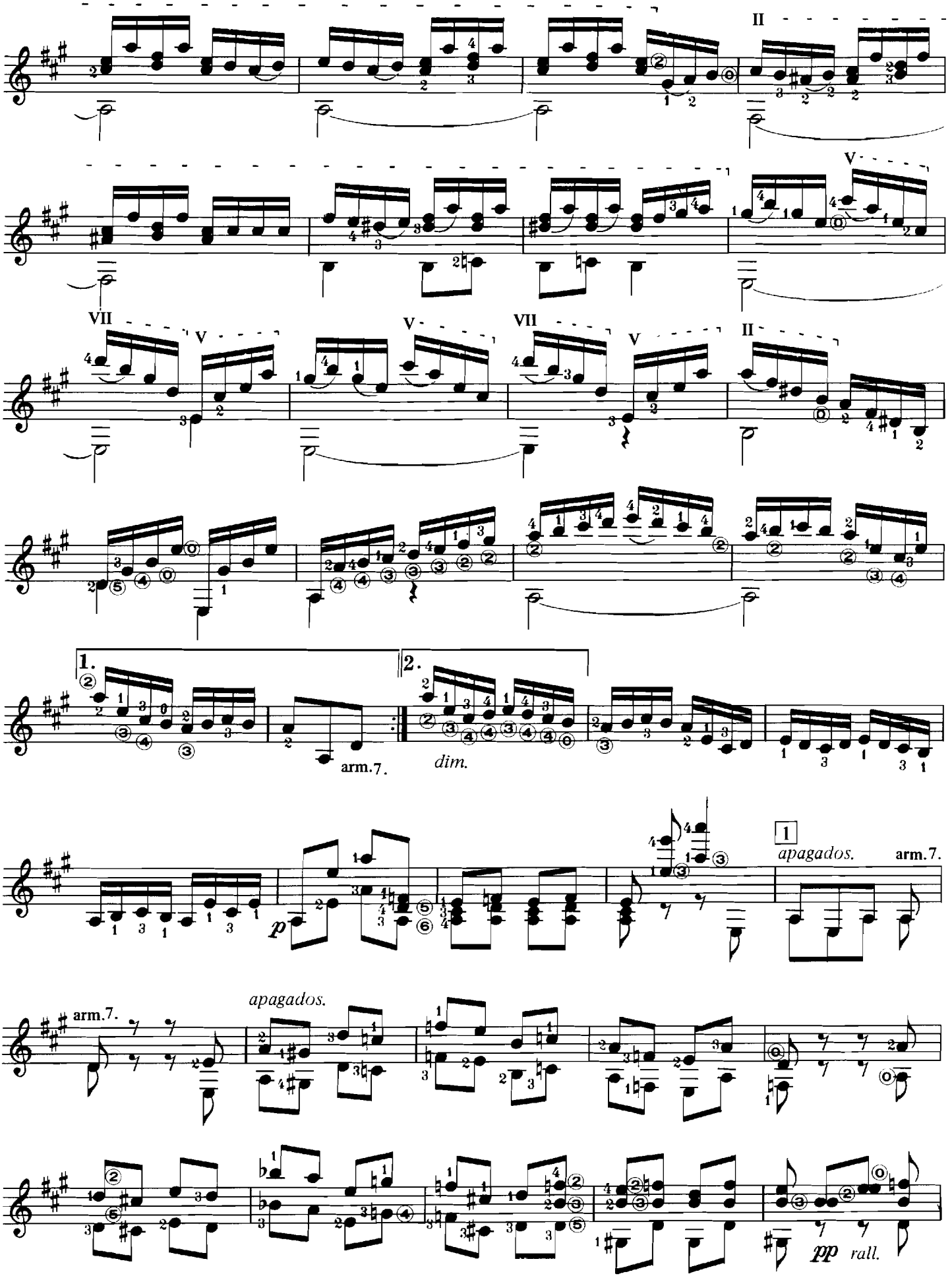
Mendelssohn.

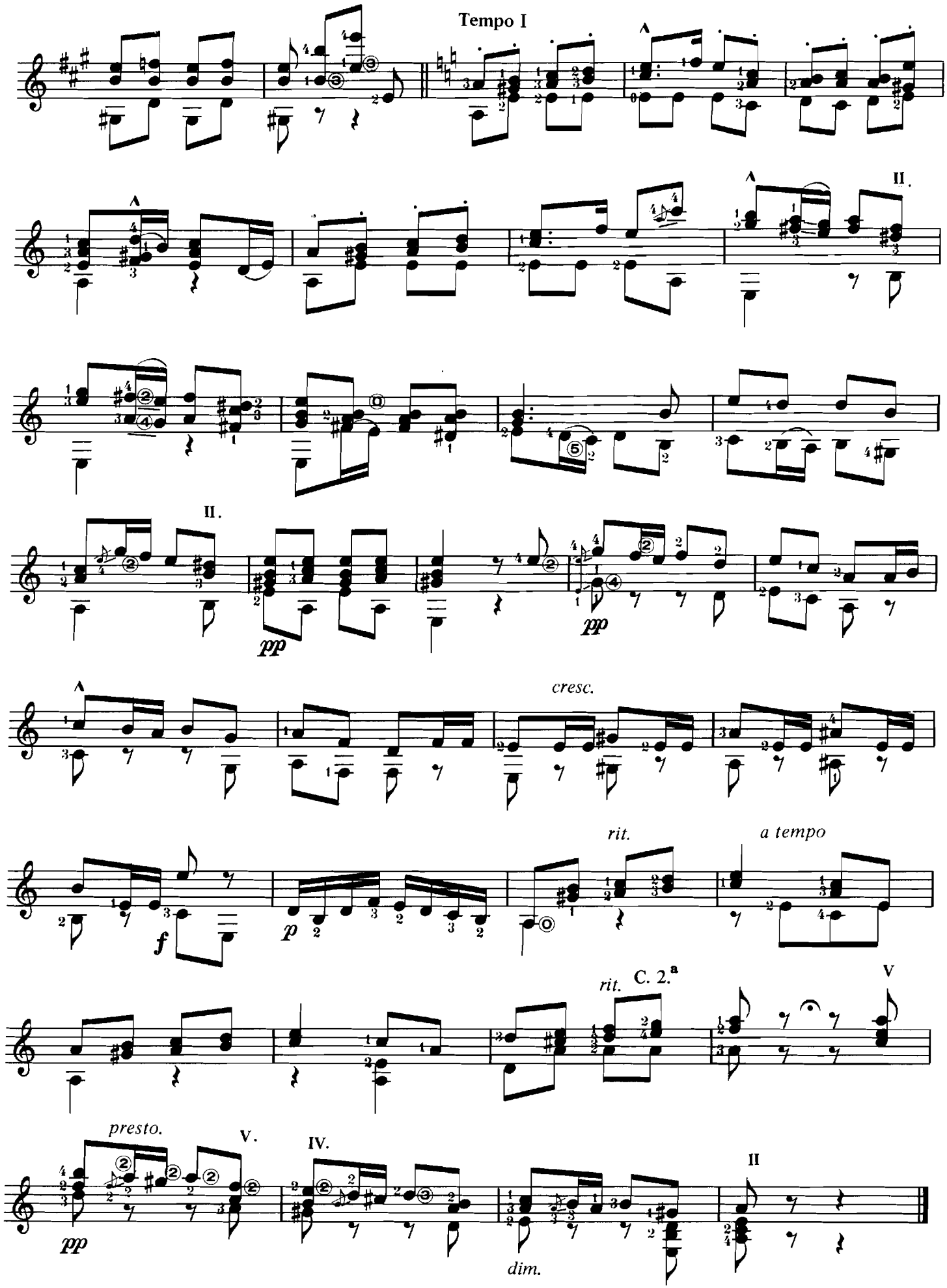
Canzonetta

Felix Mendelssohn
(1809-1847)
Transcribed by Francisco Tárrega




IV
II
V
♩ = 92 un poco piu mosso
dim.
pp
leggiero.
IX
VII
IV
II
IX
VII
f
dim.
p
arm.
p
II
V
ten.
cresc.
pp


II
V
VII
V
VII
V
II
1.
2.
arm.7.
dim.
p
1
apagados.
arm.7.
arm.7.
apagados.
pp
rall.

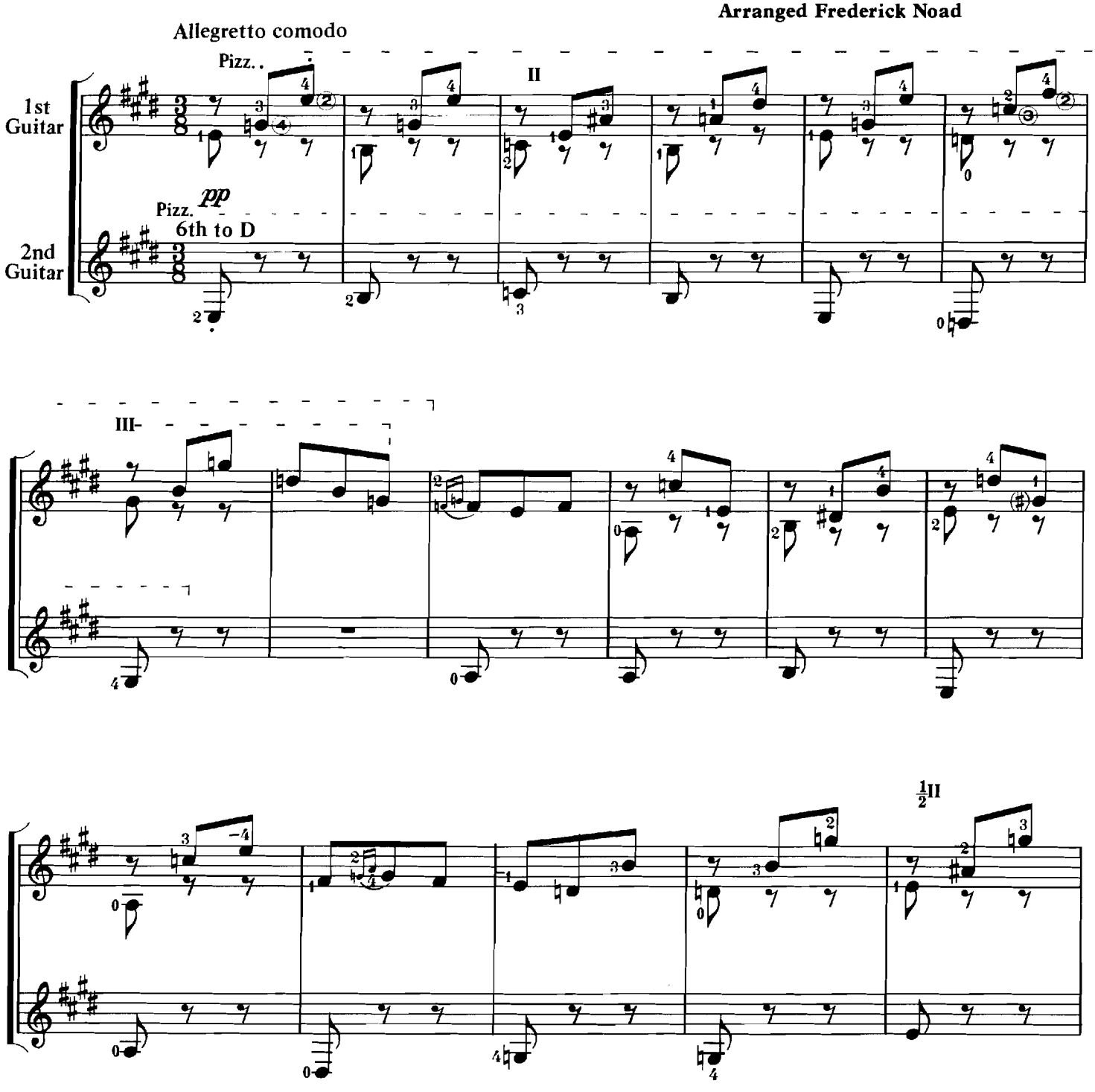

Tempo I
II.
II.
pp
pp
cresc.
rit.
a tempo
f
p
rit.
C. 2.ª
V
presto.
V.
IV.
II
pp
dim.

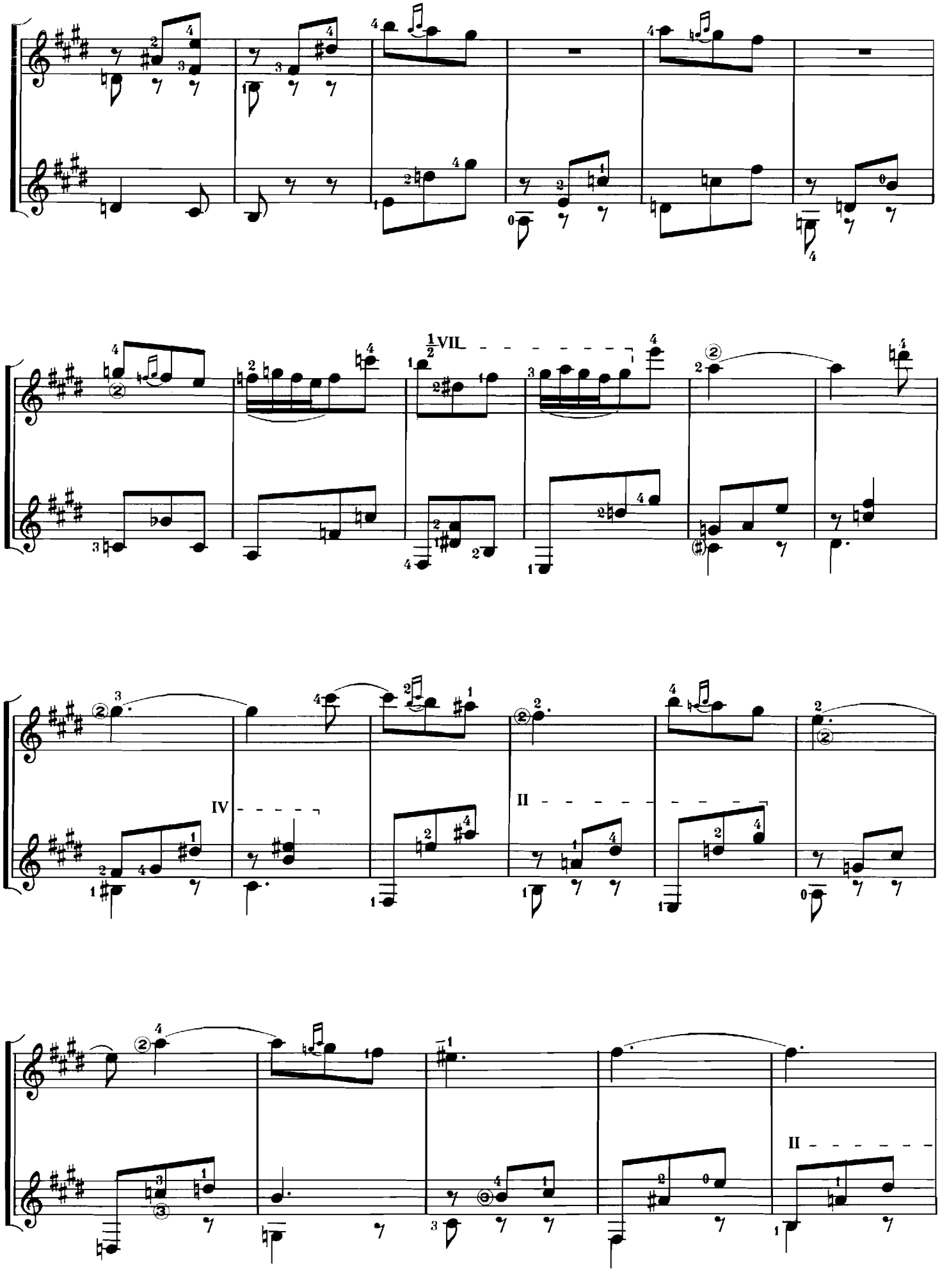
La Maja De Goya

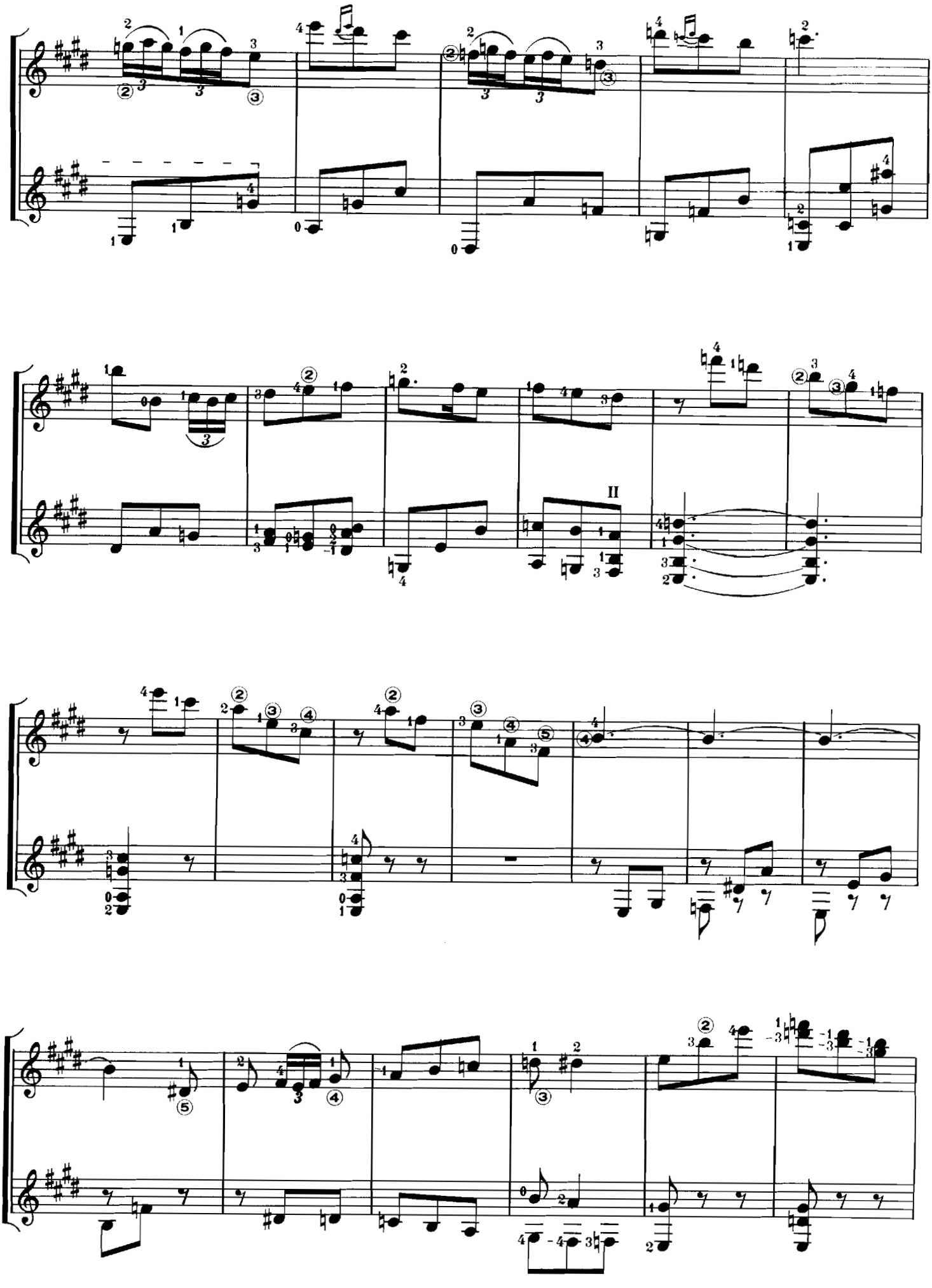
Tonadilla

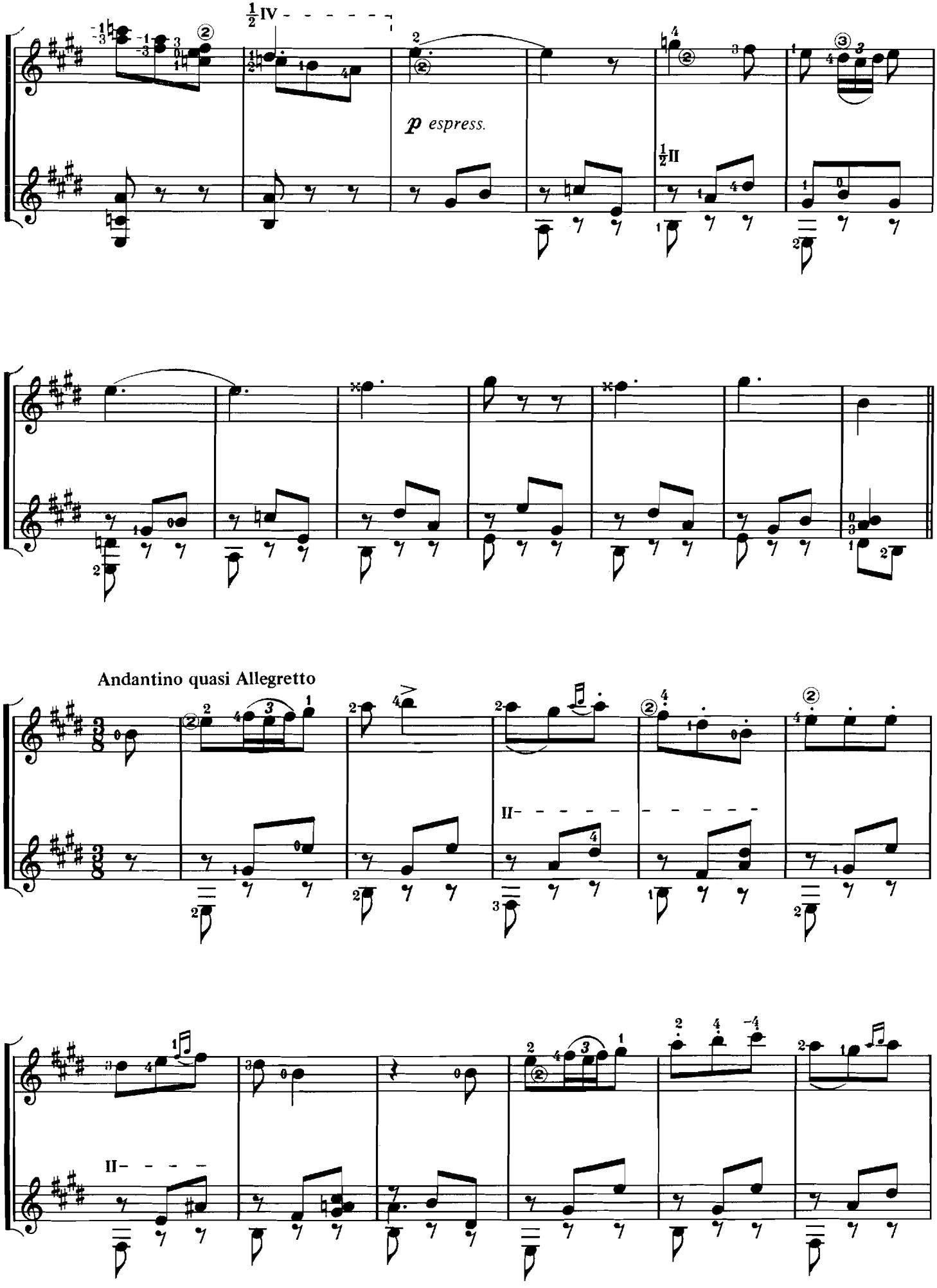
The *Tonadilla* was originally a short dramatic musical work with solo song and sometimes chorus, used as an *intermezzo* between the acts of a play or serious opera. This work was composed as the accompaniment to a poem about Goya (by F. Periquet) which was partly spoken, partly sung.
The piece is well-known to guitarists in transcription as a solo of some difficulty. It is offered here in simple duet form as a recreation.

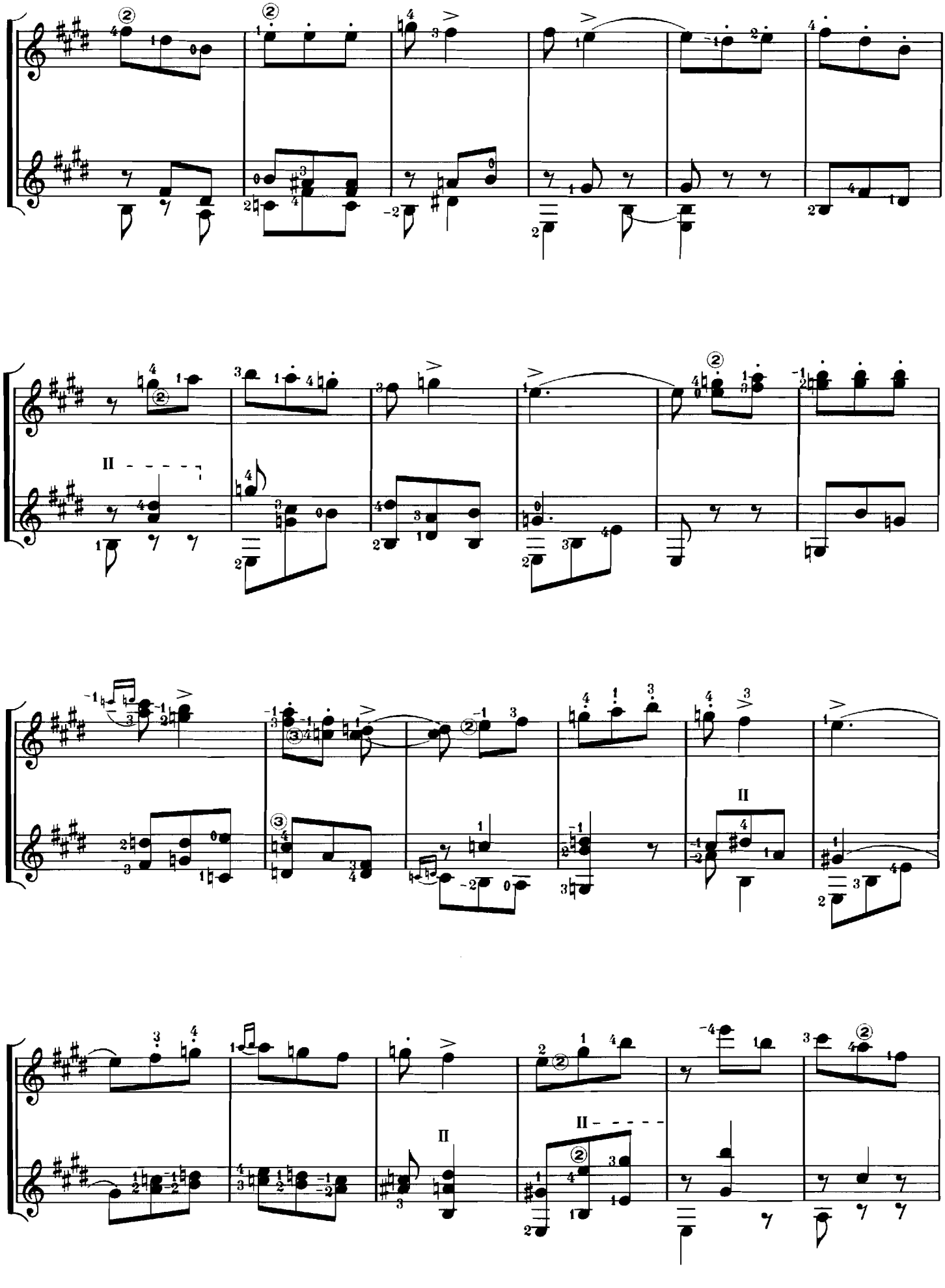
Enrique Granados
(1867-1916)
Arranged Frederick Noad

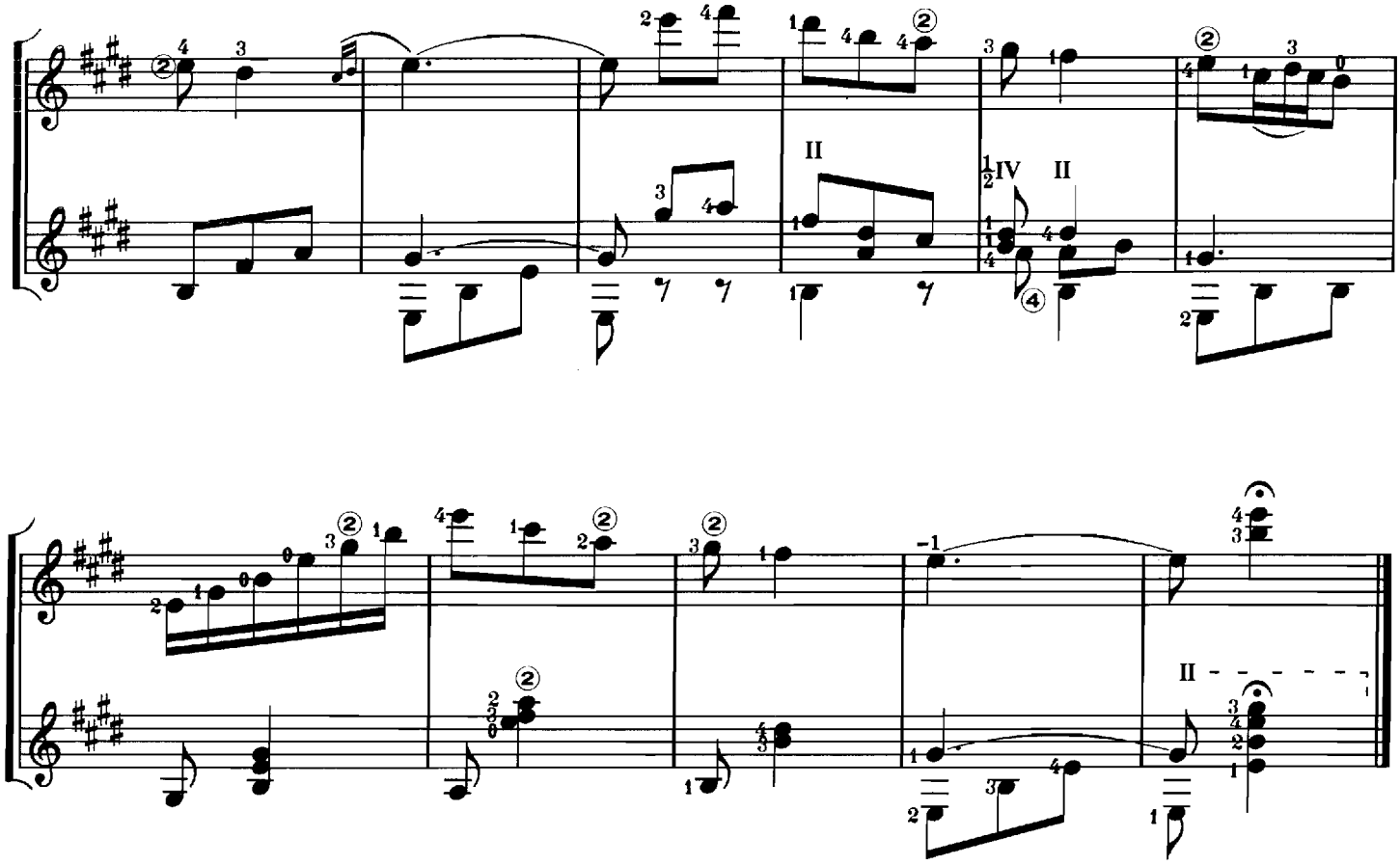



½VII
IV
II
II




½IV
p espress.
½II
Andantino quasi Allegretto
II
II

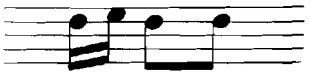




Sevilla

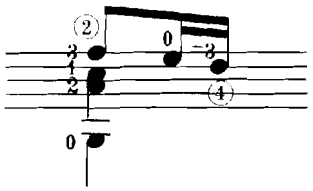
Sevillanas From The Suite Espagnole

This ever popular dance was transcribed from the piano by Francisco Tárrega and his distinguished pupil Miguel Llobet. As a guitar piece it has probably been the *finale* of more concerts than any other single work. The lowering of the fifth string to G gives the guitar a wonderful sonority, and the gaiety of a piece based on a guitar dance coupled with the sophistication added by a master composer result in a truly captivating work.
As successful as the Tárrega/Llobet transcription has been it omits many elements of the piano score that are not particularly hard to play, in particular the repeated figure:-

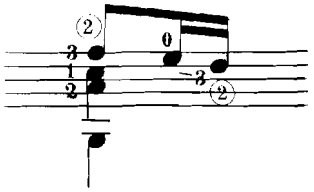


This transcription attempts to restore some of the elements without adding to the technical challenges.

1 *The fingerings suggested are:*
First time-



Second time-



2 *The reach beyond the position is possible due to the closer frets at this point on the fingerboard.*

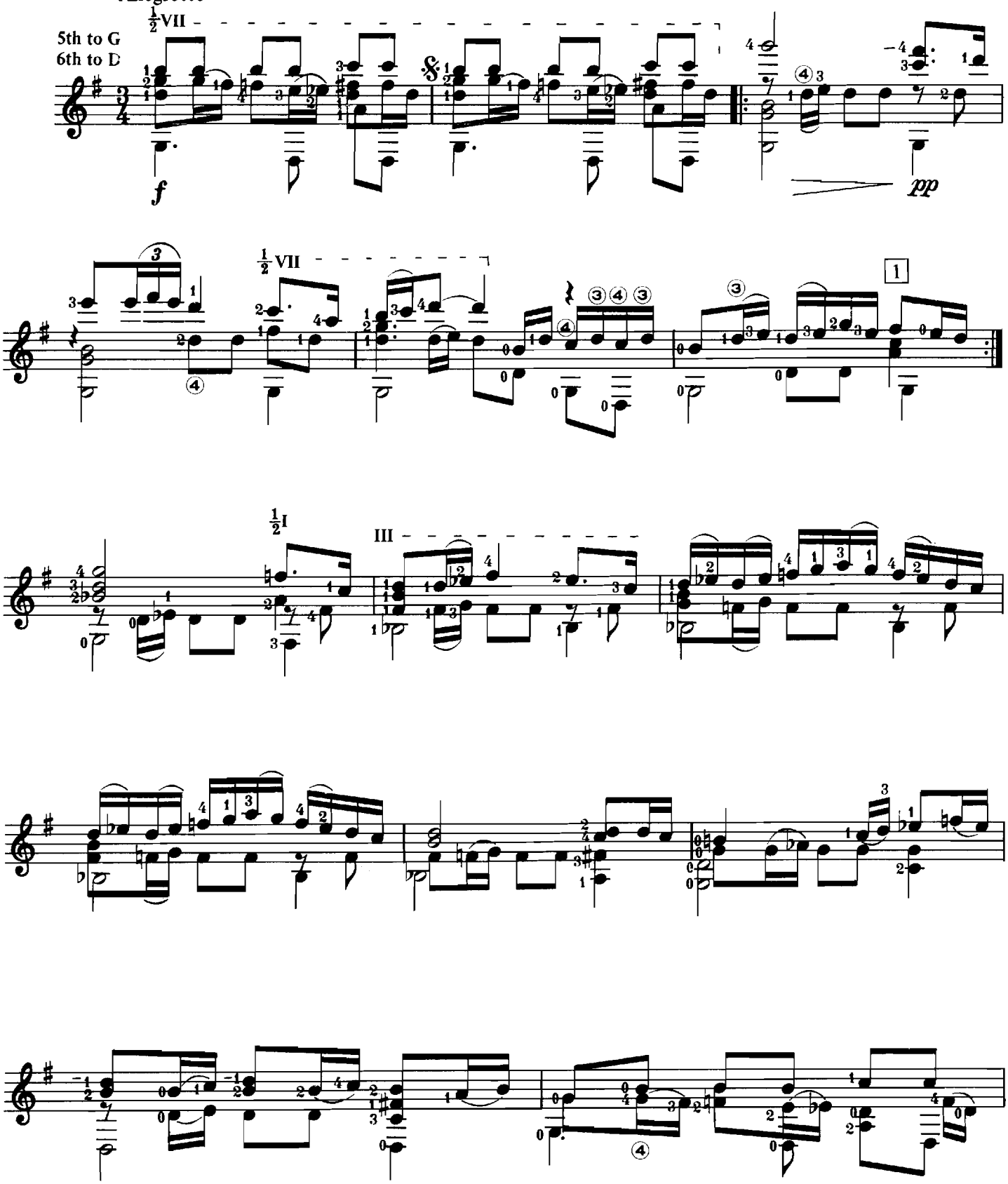
3 *The bar with the fourth finger is not difficult and works well with practice.*

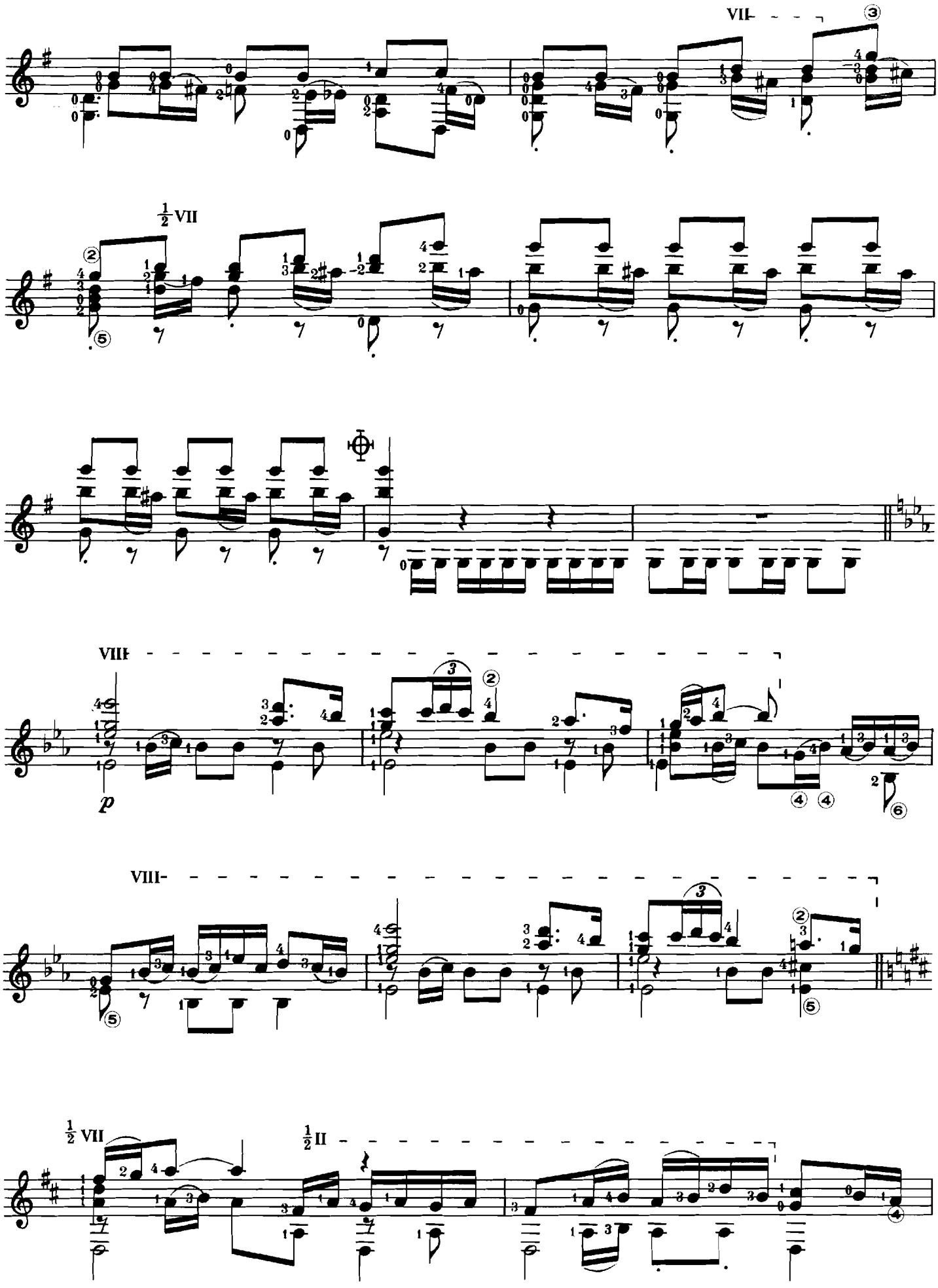
4 *Slurring all six in the group is effective but takes some practice. They may be slurred in triplets, but this alters the feeling of the phrase.*

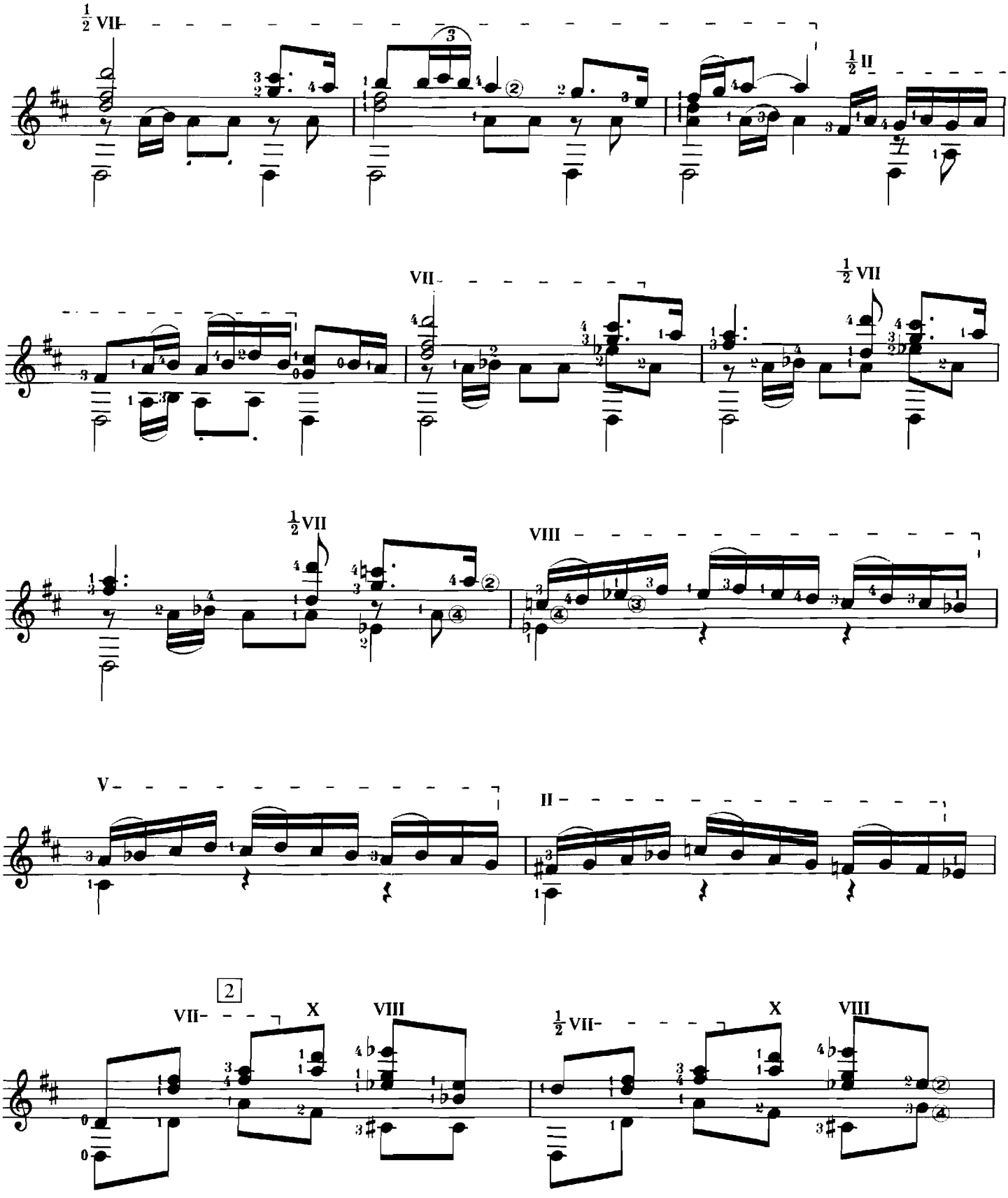
Dancing in a patio in Seville.

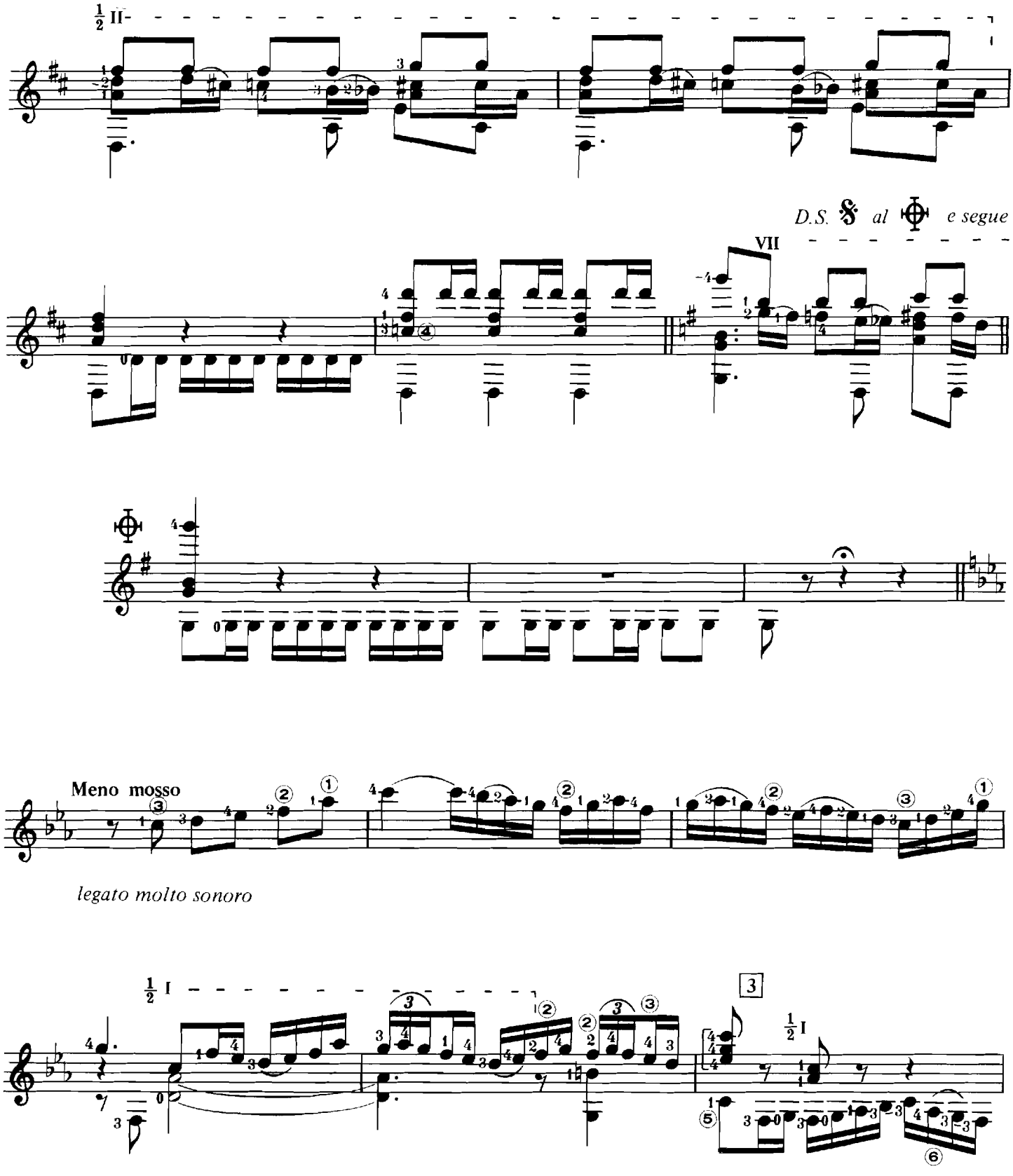
Sevilla

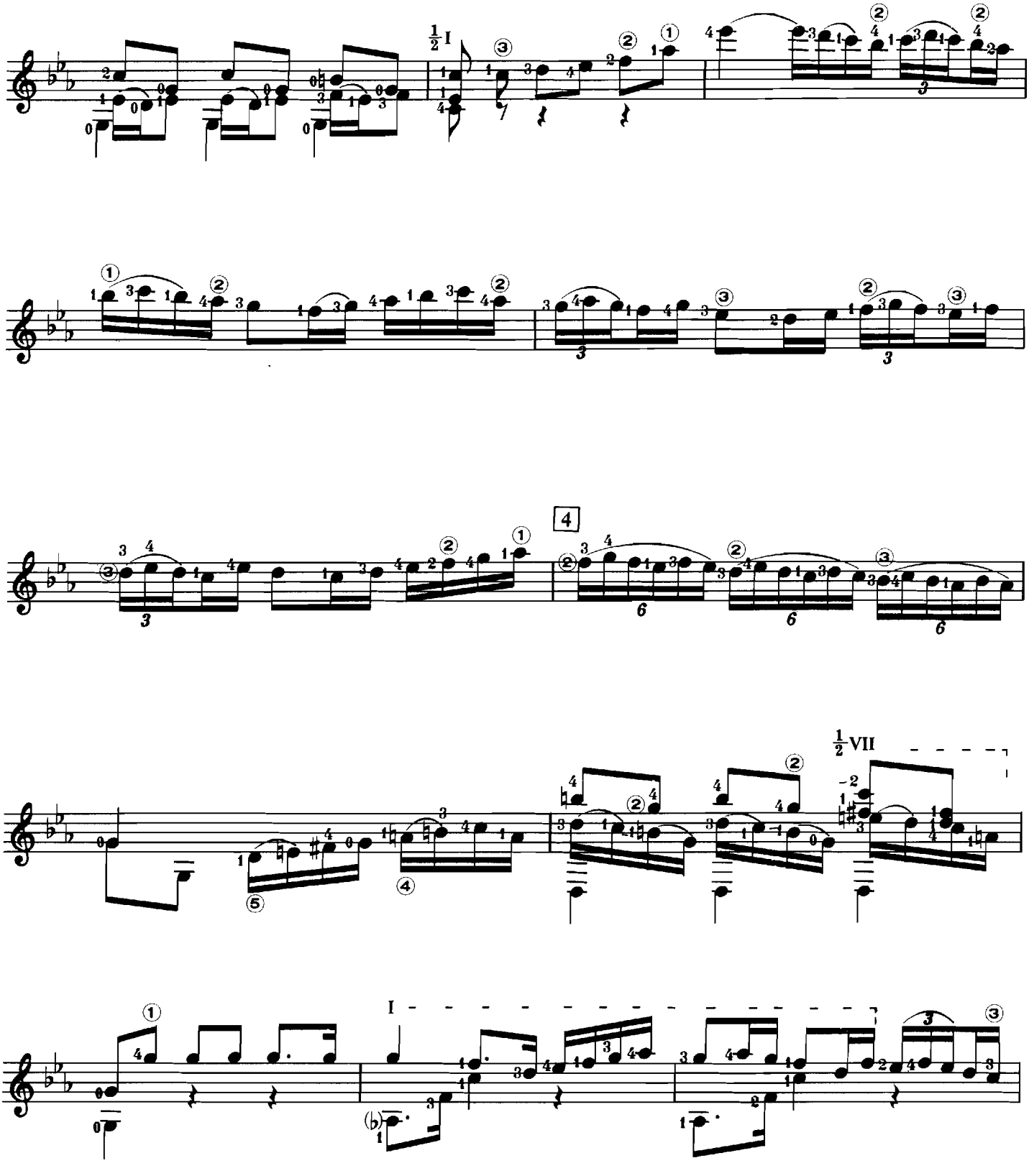
Isaac Albéniz
(1860-1909)
Arranged Frederick Noad

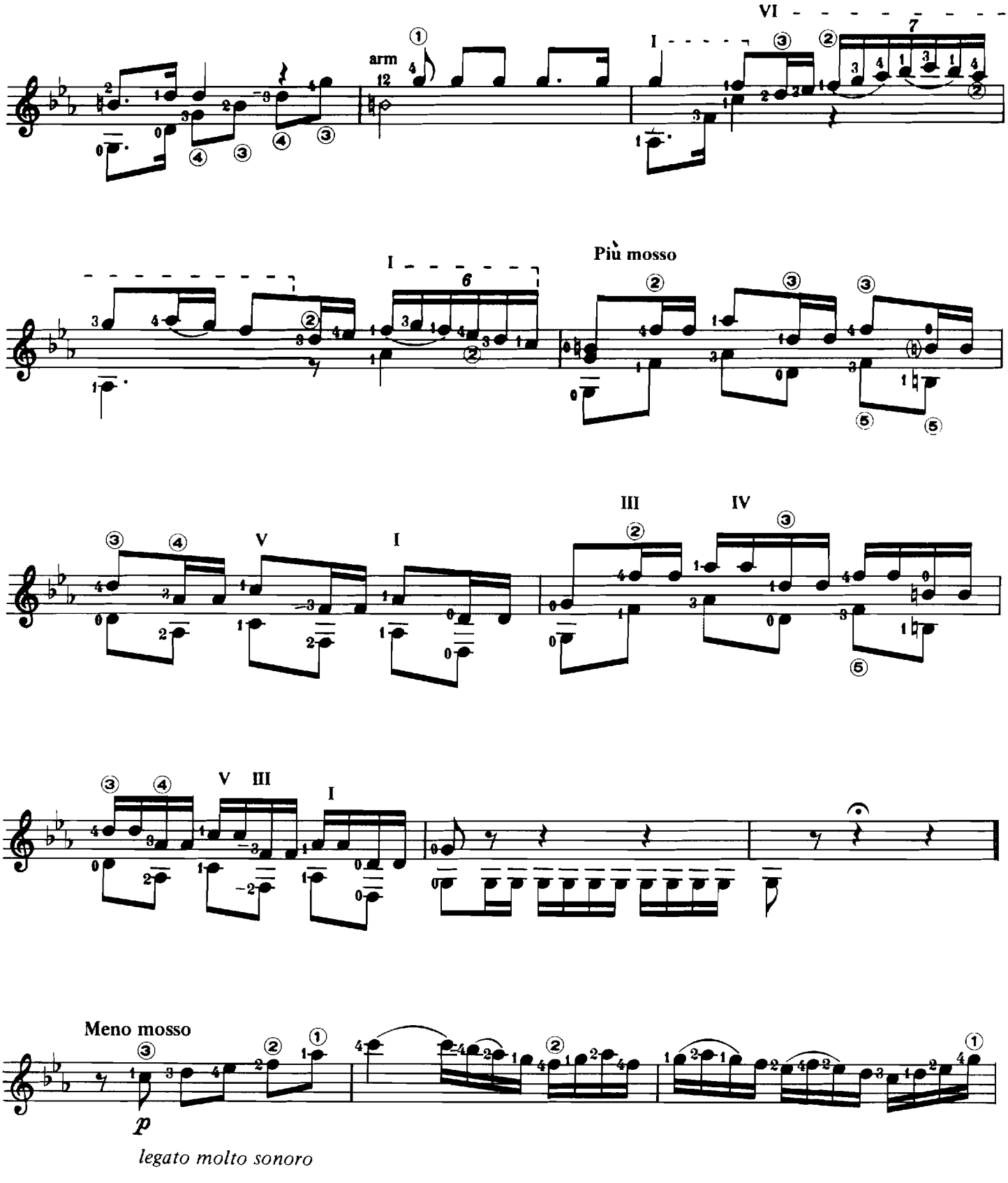


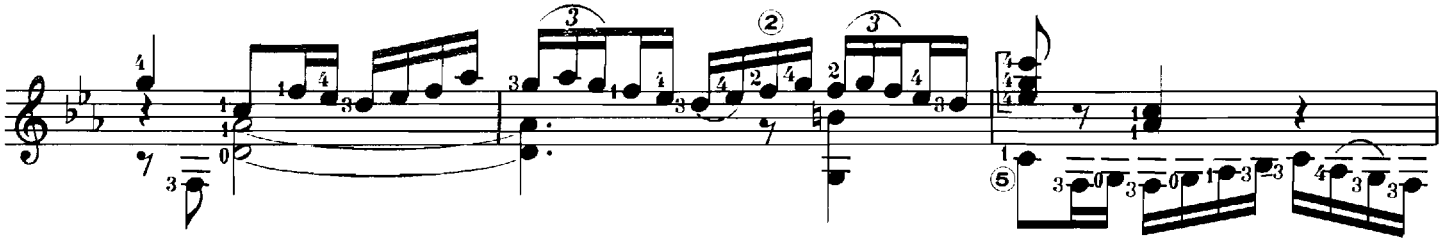

VII
½ VII
VIII
p
VIII
½ VII
½ II

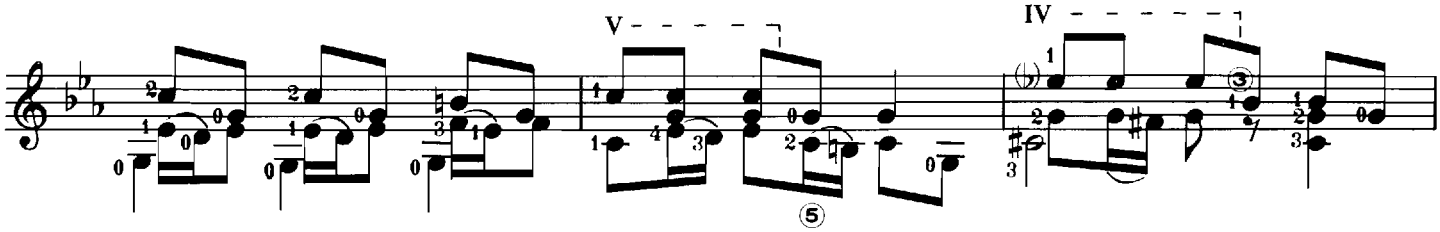

½ VII
½ II
VII
½ VII
½ VII
VIII
V
II
2
VII
X
VIII
½ VII
X
VIII

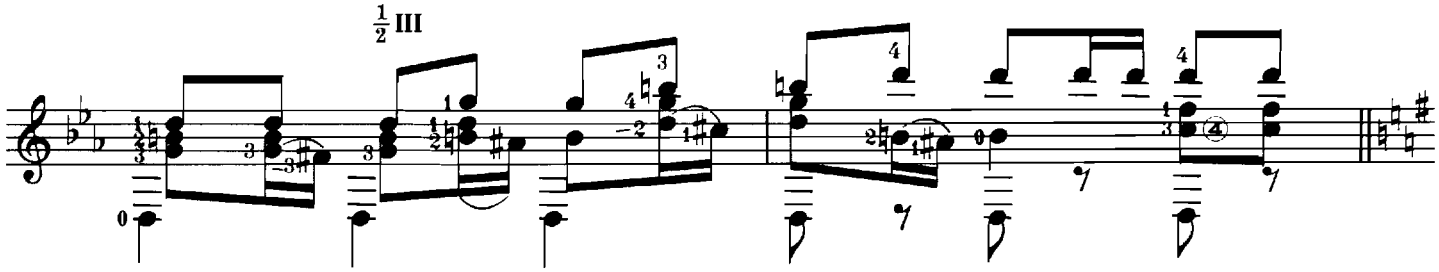

½ II
D.S. 𝄋 al ⊕ e segue
VII
Meno mosso
legato molto sonoro
½ I
3
½ I

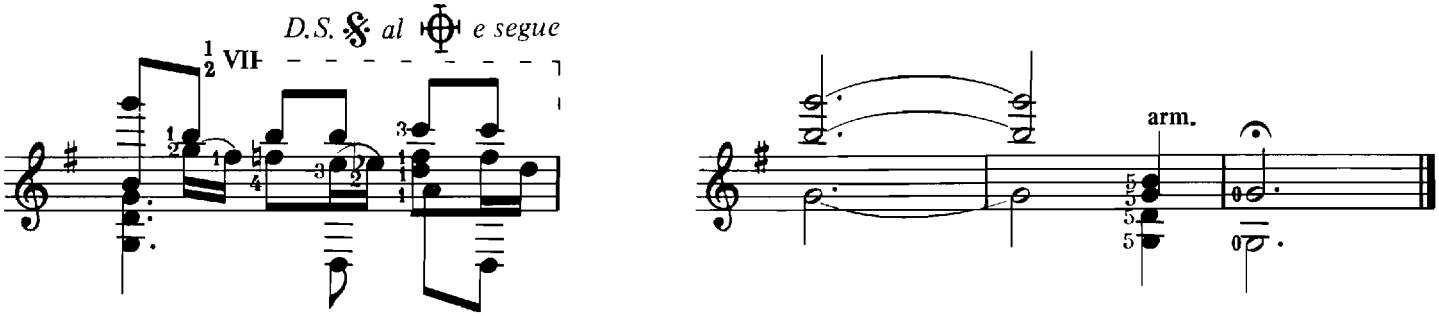

½ I
4
½ VII
I


VI
arm
I
Più mosso
III
IV
V
I
V III
I
Meno mosso
p
legato molto sonoro




V
IV


1/2 III


D.S. 𝄋 al ⊕ e segue
1/2 VII
arm.

Träumerei

from Kinderscenen, Op. 15

Träumerei *(Dreaming)* needs little introduction since it is one of the most popular romantic melodies of all time. It is unfortunately harder to play on the guitar than in its original form for the piano, but the opportunities for tone coloration and variety of expression make it irresistible.

1 *The 2nd finger has to stretch here, but this fingering is still the best solution.*

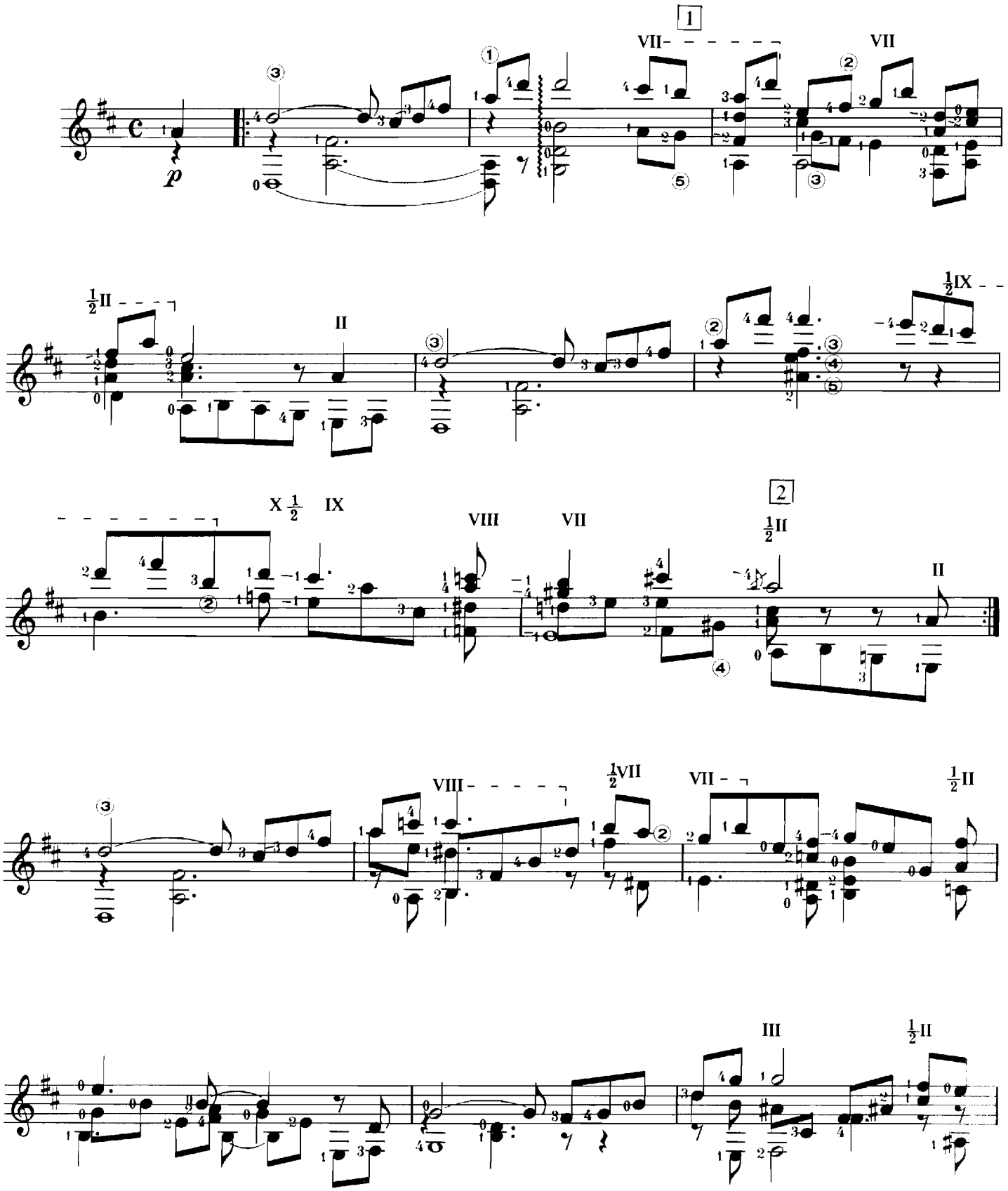
2 *This is an imitation of a piano ornament. Simply play the small A quickly before the main note.*

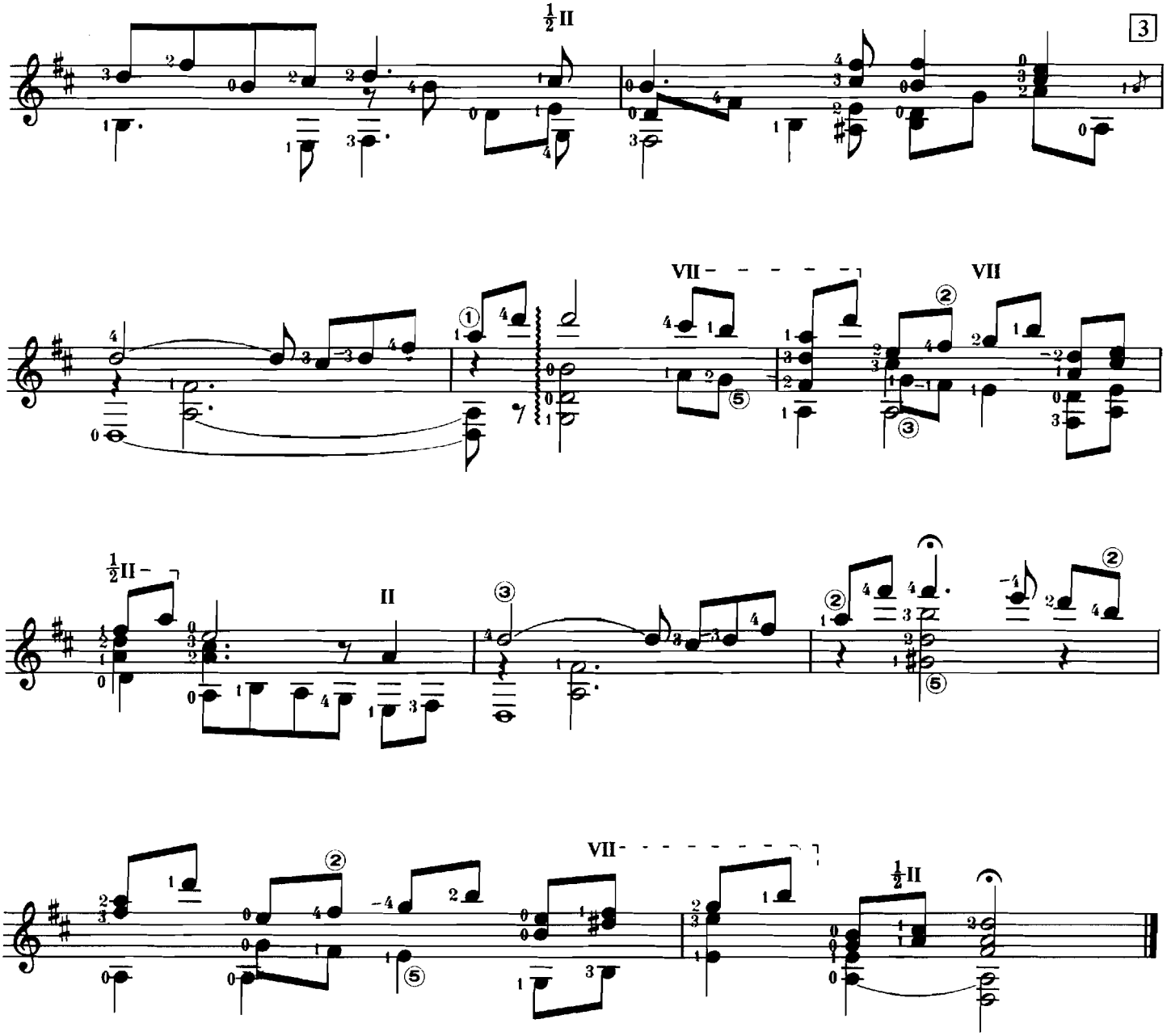
3 *This ornament should be treated in the same fashion as the one in note 2 above. However, it sounds good if some* portamento *is sounded as the hand travels up.*

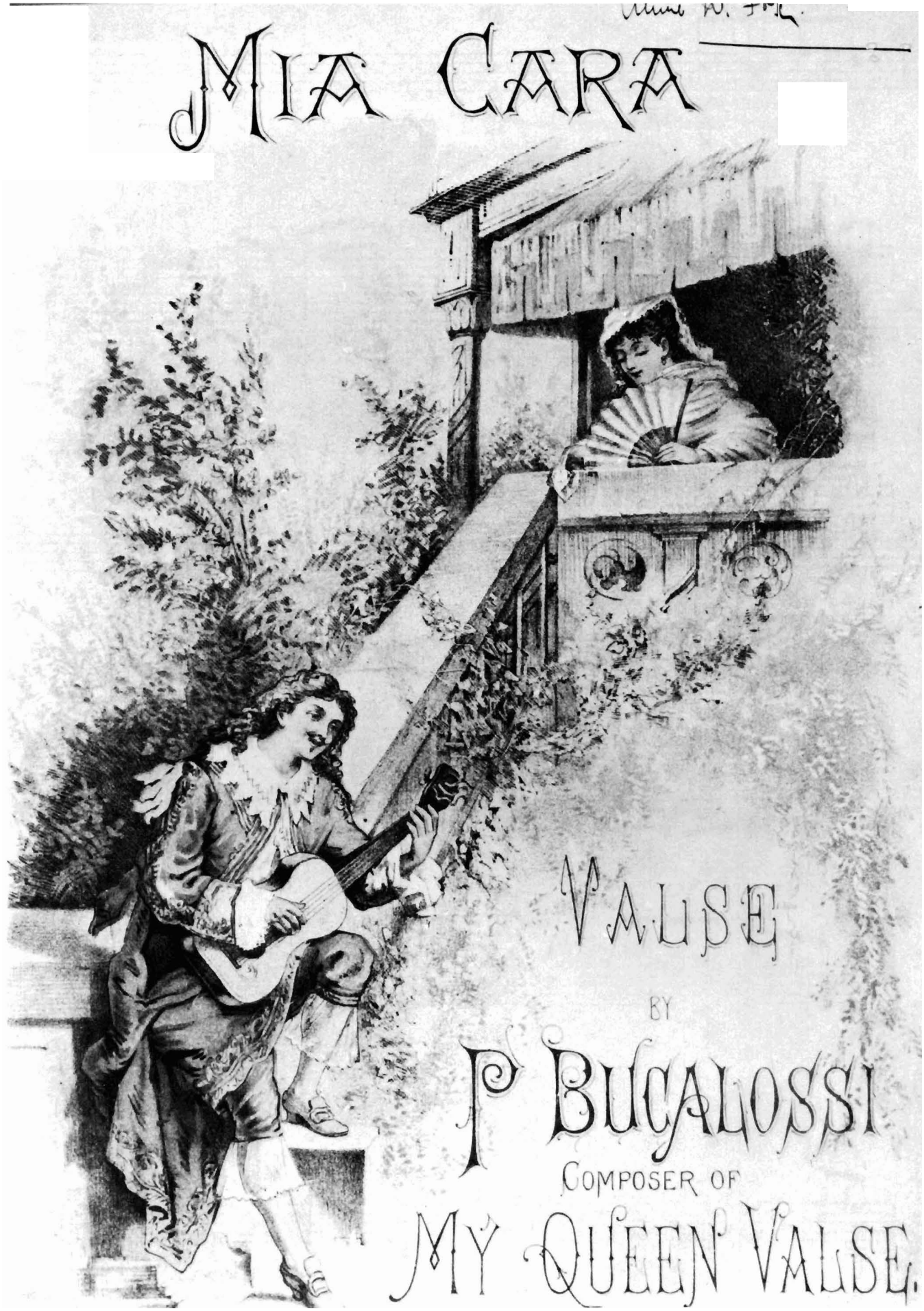
Schumann.

Träumerei

Robert Schumann
(1810-1856)
Arranged Frederick Noad




½II
3
VII
VII
½II
II
VII
½II



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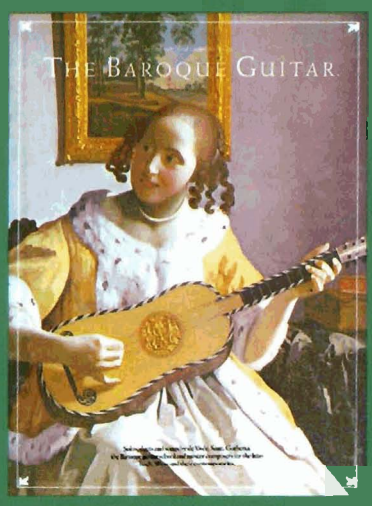

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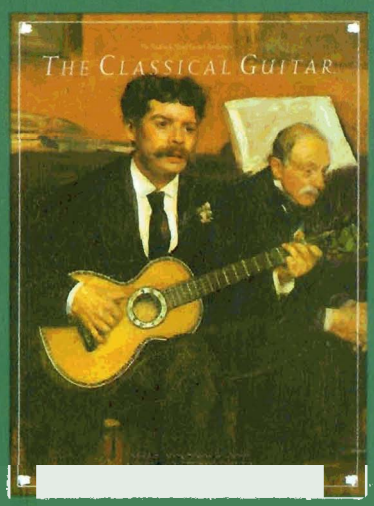

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